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W O R L D

MARCH

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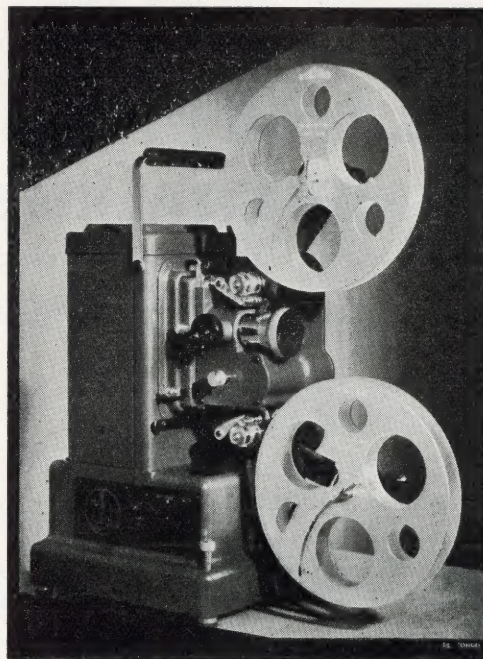
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AMATEUR CINE

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WORLD

No. 12.

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LONDON DEPOT—17, THAVIES INN, E.C.1.

THE EDITOR to his READERS

A CASE of very great importance to the amateur film movement is being fought out at South Shields. On January 22nd the Trustees of the Miners' Hall, Baldon Colliery, were charged with allowing the premises to be used "for an exhibition of pictures for the purpose of which inflammable films were used." The films shown were 16mm. films.

Lt.-Col. Simmons, Home Office fire expert, stated that the film which he tested was definitely inflammable, but he was not prepared to say that it was dangerous. Mr. D. Robson, who represented the police, stated that it did not burn with "gusto" like 35mm. film, but rather like some thick paper which did not burn too easily. The magistrates dismissed the case, holding that there was no evidence to show the condition of the films when they were exhibited and awarded 32 guineas costs against the prosecution. Notice of appeal has, however, been given by the police.

The case is thus *sub judice* and we may not therefore comment on it, but a report will, of course, appear in a later issue of *Amateur Cine World*. The cost of the defence is being borne by the National Council of Civil Liberties and the British Institute of Adult Education.

* * *

FILM will be used for a substantial part of the new television programmes, it may be definitely concluded from the report of Lord Selsdon's Television Committee, which has been accepted almost as it stands by the Postmaster-General. The principal advantage of the film over direct scanning is that much more light can be thrown on the light sensitive cell through a film than by reflection from the persons and objects to be viewed. The delay involved in first taking and developing a film has been reduced to a matter of seconds in one of the latest television cameras, which incorporates a cinema camera, so that a film is exposed, developed and scanned in one continuous operation.

The picture frequency of the present low definition television sent out by the B.B.C. is adversely criticised by the Committee. The speed of $12\frac{1}{2}$ pictures per second, says the Report, gives rise to a large amount of flicker. Every cinema-

goer will recognise the great improvement in steadiness which has resulted from the increase of projection speed from 16 pictures per second, as in the silent films, to the 24 of the talkies. The Television Committee looks forward to even greater picture frequencies. A minimum of 25 pictures per second is stipulated and a frequency of 50 is considered not impossible. It can be said, however, that the technical difficulties are already so great that a picture frequency of this order will be quite impracticable for some time.

There is little doubt that the new television receivers which will be placed on the market for the new transmissions will make use of the cathode ray tube, in which the picture appears on the flattened end of the bulb. The tubes used by private experimenters have an end diameter of only about 5 inches, while the specially made tubes used by the companies engaged in television research give a picture about 8 by 6 inches. A year or two must elapse before pictures can be obtained as large as those from an inexpensive cine projector.

When projection on a screen is mastered, television will doubtless supplement sub-standard films as home entertainment. For the present, however, it is likely to be much more expensive. It must also be remembered that at least until 1936 (the B.B.C. charter expires then) only London will be able to receive the transmissions. There is no intention of erecting stations all

over the country—one station serves a radius of only 25 miles—until the technique approaches a much greater degree of stabilisation.

* * *

ON page 552 we give full details of our Second Competition—a competition which, we hope, may prove even more popular than the first. The success of our "Week-End" Competition has decided us to make the same stipulation as to subject and length for this contest. The running time of all entries (8mm., 9.5mm. and 16mm.) must not exceed $7\frac{1}{2}$ minutes and there is one subject only for all entrants—"The Family." Turn to page 552 now. You will find some useful ideas and suggestions for making your personal films interesting to people outside the family circle.

Wayside lamp—an attractive study showing the possibilities of night filming in winter.



Strange History of the "Tichborne" Dole

AN INTERESTING EVENT FOR
YOUR MARCH NEWS-REEL

By "Traveller"



THERE is football, hockey, racing, dancing festivals, steeplechase meetings, pony shows, motor rallies and ancient customs this month, so that no camera man should be without subjects for his news-reel.

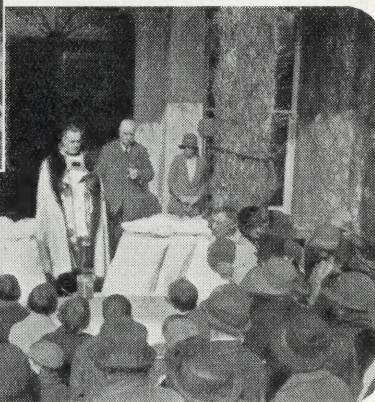
Predominating amongst the glut of rites that have survived the years is the "Tichborne Dole." It takes place on March 25th at Tichborne, a small village off the main Winchester to Guildford road, in Hampshire, and it is an ideal subject for the news-reel. Each villager, man, woman and child, receives a portion of flour after a picturesque religious ceremony which takes place in the open air. The custom, a gift to the villagers, "to stave off a curse on the inheritance," is usually witnessed by Lady Doughty-Tichborne and her son, Sir Anthony Doughty-Tichborne.

The custom began in the time of Henry 1st and this is how it came about. Lady Mabella Tichborne, falling ill and fearing that she would die, pleaded with her husband to maintain the fund she had provided for her many poor dependants. But in accordance with his nature, so the legend runs, he promised to fulfil the good lady's wish only if she would perform

an almost impossible feat. Taking a blazing faggot from the fire he told the pious woman that the land she could crawl round in her weak condition, before the flame expired, would be given the poor for ever. According to ancient papers, the lady miraculously managed to creep round more than twenty acres of the estate. She died after her great effort, and with her last

breath placed a terrible curse on the house should ever the dole cease to be given away.

In fact, only once was the custom dropped and then a terrible catastrophe befell the house. It was not surprising, therefore, that the late Sir Joseph Doughty-Tichborne went so far as to obtain a special concession from the rationing authorities during the Great War to enable him to continue the custom, even if he was not superstitious. For a time the dole was given away in



Larger picture: Sir Anthony Doughty-Tichborne superintending the drawing of the "Tichborne Dole" on Lady Day. Smaller photo: A priest blessing the flour before distribution. The history of the 'Dole' is an interesting one. Why not re-create it in your news-reel?

money—proceeds of flour grown on the land, known to this day, as "The Crawls." Of recent years, however, the rent from the land, which is sub-let, has been used to buy the flour.

There is always a large crowd to watch this interesting ceremony, and it is advisable to use a chair or a pair of step-ladders in order to get above the heads of the spectators to film the proceedings. These can always be loaned from the villagers beforehand.

MARCH

- 1 St. David's Day (Patron Saint of Wales).
- 2 Sixth round of Football Association Cup.
- 2 Rugby football: Royal Navy v. Army, London.
- 2 Ice hockey: Wembley Canadians v. Winnipeg, London.
- 5 Shrove Tuesday ("Pancake Day").
- Tossing the Pancake at Westminster School, London and other ancient customs
- 5 Ice hockey: Richmond Hawks v. Winnipeg Monarchs. London.
- 6 Ash Wednesday.
- 6 Racing: Royal Artillery Steeplechase meeting, Sandown Park.
- 6 Ice hockey: England v. Canada, London.
- 8 Ice hockey: England v. Canada, London.
- 8-9 Scottish Country Dancing Festival, Aberdeen.

MARCH

- 9 Rugby football: Ireland v. Wales, Belfast.
- 9 Ice hockey: England v. Canada, London.
- 12-14 National Hunt Steeplechase meeting, Cheltenham Spa.
- 12 Ice hockey: England v. Canada, London.
- 16 Semi-Finals of Football Association Cup.
- 16 Rugby football: Scotland v. England Edinburgh.
- 16, 18 Steeplechase meeting, Baldoyle, near Dublin.
- 17 St. Patrick's Day (Irish National Festival).
- 19-21 Hunter and Thoroughbred Show, Royal Agricultural Hall, London.
- 19-30 South Wales Industries Exhibition, Cardiff.
- 20-21 Championship Dog Show, Manchester

MARCH

- 22-23 National Pony Show, Royal Agricultural Hall, London.
- 22-23 Grand Military Steeplechase meeting, Sandown Park.
- 23 England v. Scotland (amateur), in England
- 23 Oxford v. Cambridge at White City, London.
- 25 Ancient custom: "Tichborne Dole," Tichborne, Hampshire.
- 25-30 Drama Festival, Blackpool.
- 26-27 Golf: Oxford v. Cambridge, Burnham-on-Sea.
- 26-30 Royal Automobile Club's International Rally, Eastbourne.
- 27 The Lincolnshire Handicap, Lincoln.
- 29 The Grand National, Aintree, near Liverpool.



MR. HUGH STEWART

Professional film editor with a rare understanding of the needs and difficulties of the amateur. He is now with British Lion.

Many of our readers may have heard a discussion over the wireless a short time ago between the B.B.C. film critic, Mr. Alistair Cooke and Mr. Hugh Stewart, who edited the film "The Man Who Knew Too Much." The discussion was on the art of the film editor, with special reference to Mr. Stewart's work on this film. We were so impressed by his gift for explaining succinctly, and in non-technical language, the principles of editing, that we felt sure he was the man we had been looking for to write an article on editing amateur films—an article for which we have had many requests. We telephoned Mr. Stewart at the B.B.C., put the question to him and asked for his ideas on the subject.

He had a fund of them which he has embodied in the article which appears below. It is so easy to generalise when giving advice on cutting—indeed it is difficult NOT to generalise—but this article is informed only by authoritative fact, and who more competent to give advice on editing than one who

has so successfully made it his life's work? Mr. Stewart, who read English at Cambridge, went first to Gainsborough, then to Gaumont-British—some of his most important work being done on "The Man Who Knew Too Much."

It is interesting to note that the I.A.C. gold medal for 1934 was awarded to Mr. Alfred Hitchcock for his brilliant direction of this picture. This medal is presented annually to the director of a British film whose work has, in the opinion of the adjudicators, been of the greatest inspiration to the amateur cinematographer. This expression of opinion from the amateur is an important one, for by his own experiments in this form of expression he has not only obtained a knowledge of the real difficulties of the work, but also an added appreciation of the real triumphs of it, triumphs which are not always coincident with popular appeal. In short, the medal is an expression of the opinion of the most intelligent among the cinema-going public.

ON THE ART—AND SCIENCE—OF FILM EDITING BY HUGH STEWART

(WHO EDITED THE FAMOUS BRITISH
FILM "THE MAN WHO KNEW TOO MUCH")

CUTTING, or editing, means selective construction. A cutter regards all film as raw material; he takes the shots provided for him by the director and builds them into a harmonious whole, whether it is a scene, sequence or entire film. Ideally the cutter and the director should be the same person.

Any director worth his salt knows approximately how his scene will look when it is cut before he shoots it. It is not possible for him to cut his picture in the professional world, and that is where the amateur has his advantage. For he can combine both functions and provided he does not let a personal liking for any particular shot distort his unbiassed appreciation of the film as it should be cut, his experience of making the picture will help him as a cutter, and experience as a cutter will certainly help him as a director.

Cutting—A Matter of Discretion

He will learn where to economise, where he must explain something by dwelling on any particular shot and how to keep an eye on his action with a view to making his cuts. It depends on the cutter's capacity for dramatic feeling as to whether the "raw material" can be made into a film, an artistic whole, or whether it had much better have been left as "raw material."

Cutting is never a matter of rule of thumb; there are no regulations which say "this is a good cut" or "that is a bad cut." It is purely a matter of discretion. Taste and judgment and a sense of smoothness and dramatic continuity: these are the best qualifications a cutter can have. The director is served by cameraman, sound man, art director and cutter alike; all require technical ability, but the cutter is the man who first and last is the decisive factor. I would not say the others are more mechanical, but he at all events has greater scope for making or marring the film.

By manipulation, by stealing a piece from an entirely different part of the film and cutting it in to avoid

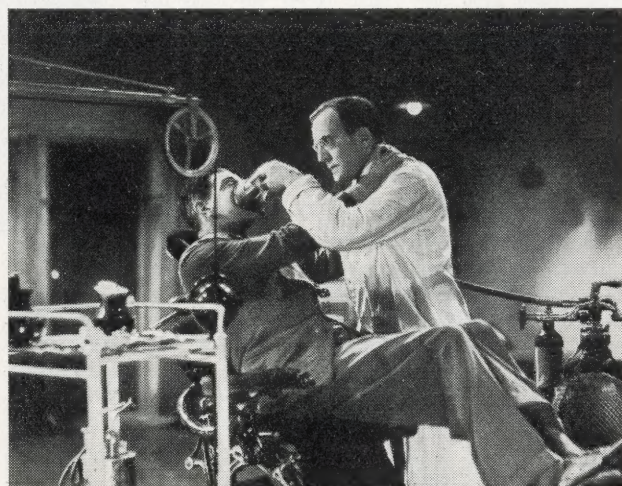
showing a stall in the action, by cutting on a sharp piece of action from one shot to another, even if they do not match properly, and in many other ways, which become daily, or hourly, occurrences with a cutter, he can improve on or adapt his material when it does not appear to succeed in its object.

The amateur then who is content to leave his film as he shot it and received it from the laboratories or printers is depriving himself of what could be the most interesting and amusing part of cinematography. A series of disconnected shots, however much sentimental value may be attached to them, is seldom so satisfying as an ordered, logical sequence which is a unity in itself.

In practice, as far as the amateur is concerned cutting obviously cannot be quite the complex affair that it is

(Continued on next page)

A tense moment in the dentist sequence of "The Man Who Knew Too Much," which is analysed from the point of view of the cutting in this article. The film is remarkable for its cutting for dramatic effect.



(Continued from previous page)

in a large commercial studio, but even a series of holiday films may gain greatly by being subjected to some sort of editing. Say, for instance, a family, of which the father is a keen cine-photographer, go for a summer holiday by the sea, and collect a lot of interesting pictures—interesting to them at all events—including family groups, people running into the sea and diving off rafts, peculiar crabs and jellyfish, a fat man lying in the sun with a paper over his face being woken up as some wet person runs close to him and, most important of all, glimpses of the baby of the family who will insist on looking away from the camera at the wrong moment or bursting into tears.

Instead of keeping these pieces all separate it would be pleasant to make a composite whole of them. For instance, we might start with a family group, preferably with the baby starting off to go for a little walk, then, since it is usually smoother to the eye to cut during a movement, to a close shot of the baby walking, then to someone smiling (not at the camera if possible, or this will disturb the audience) to suggest that he or she is looking at the baby which is off the screen.

Then we might go to a back view of the baby walking, if there is such a thing, to represent what the last person is seeing. The baby in this shot will have to be smaller than it was before, since it is not the audience's view, but a person's in the film from whom the baby has been walking away. This is not a dogmatic statement, but merely a question of facts; long shots are employed to see a large view, therefore an object seen a distance away will naturally be in a longer shot than one which is close to.

Now that we have established our continuity between the person looking at the baby and the baby itself we can go to a close up of it—either a front shot or a side shot. It would be bad to go straight from the person looking to a close-up of the baby since it would convey neither the direction of the look nor the distance between the two. The shot of the baby from the other person's eyeline is known as a link shot and serves to make the action smooth and preserve the continuity of the audience's attention. I suggest a front or side rather than a back shot of the baby since to go from a long shot to a close-up of the same angle detracts from the smoothness of the cutting and usually results in a distinct jump.

You cannot be too careful about keeping your cutting "smooth"; if there is a jar anywhere at a cut, study it to see what is wrong. Either the action does not match, or the speed of a movement varies from one cut to another, or the angles are unfortunate in their juxtapo-

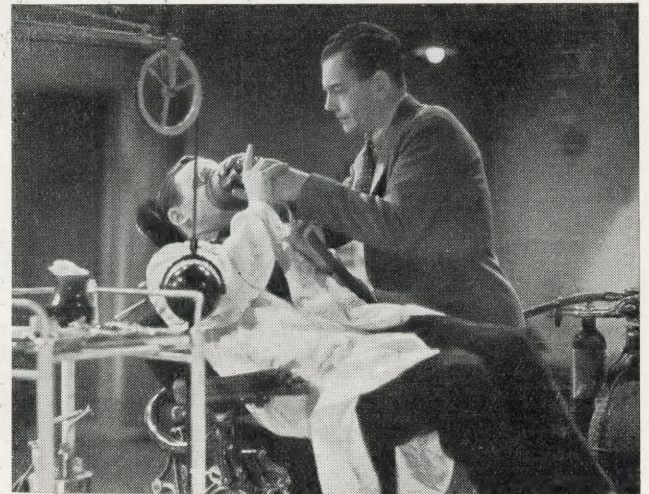
EDITING *the*

sition, or the eyeline is wrong. But to return to the baby; having got the audience and the baby together again we can develop our story with the next incident. Here we might cut to a close-up of a ferocious looking crab. Hold this long enough to establish it to the audience; if it is stationary $2\frac{1}{2}$ seconds ought to be enough of it, and if moving $3\frac{1}{2}$.

Then we might come back to the baby's happy face beginning to cry. There are a variety of ways of treating the subject and it is left to the cutter to decide which is the most effective. Either he can start with the

The patient gages the dentist, a scene from "The Man Who Knew Too Much."

crab as above, then the baby looking, then to the crab to show what it sees, then back to the baby starting to cry; or start with the baby looking off screen then to the crab for the first time, then to the baby beginning to cry; or start



Obverse and reverse of the gold medal awarded by the Institute of Amateur Cinematographers to Mr. Alfred Hitchcock for his direction of the Gaumont-British picture, "The Man Who Knew Too Much."

with the crab, then to the baby changing from a happy expression (which should be held for a little time) suddenly looking off screen and beginning to cry (i.e. showing its whole action in one shot).

This one trifling incident is a very small example of what the cutter is left to do. His is the task of forming, controlling and determining the film. But to proceed with our story; we might go to a quick shot, if there is one, of the mother looking alarmed and leaping up, to another of

an elder brother doing the same. These, of course, might have been odd bits taken by accident when the kettle boiled over in the middle of a shot. Here we can dispense with a link shot and can go straight to close-ups of the people reacting to the crying since the continuity of thought is not through

FAMILY FILM

the baby but is in the mind of the audience itself.

Had the baby looked round towards its mother in its fright we would then have had to have a shot of her from its eyeline to retain smoothness. But in this case it is intent on the crab, and the next logical step concerns the reaction of its family to the baby's crying. The audience's interest goes straight to a close examination of the mother's face; any intermediate shots would be unnecessary and therefore bad.

When the brother has jumped out of the picture we could cut to the shot of him dashing by the old man lying in the sun; a laugh during an exciting part of a film always helps the effect. The sequence would then finish with a shot or two showing the baby being comforted. This could have been shot at the same place as the first group; we have established in our story that the locale of the beginning is different from the scene of the baby and the crab and so the deception is justified by its results.

Exactly the same principles as these apply to cutting commercial films. Since I personally am familiar with "The Man Who Knew Too Much" and as it is available just now for anyone to go and see, it seems an opportune subject for analysis. Let us, for example, examine the dentist's sequence. It starts with a set of enormous teeth from which the camera pulls back to disclose two men, Bob the hero and his friend Clive; the teeth top a dentist's sign board. Bob pulls a piece of paper out of his pocket and when his eyes are obviously beginning to read we cut to a close up of it.

Editing the Dentist Sequence

A cryptic message (already seen in the film) includes the name of the dentist. This we hold long enough for the audience to refresh their memories of the note and to identify the name. Cutting back to the previous shot we show Bob looking up from the note to Clive. As they are about to go into the door Clive grips Bob's arm, saying, "Aren't those plain clothes men over there?"

This is an occasion when we do not show what they see as they stare left off screen. Instead we cut to a longer shot as they move off left to show their full figures. This allows us to observe their attitude of simulated nonchalance, as well as to note in greater detail the character of the locale.

As they are about to go into the dentist's, Bob catches Clive by the sleeve and pointing to a model ship in a window to the right of the dentist's suggests that they pretend to be sailors just landed if anyone asks awkward questions. Over his words and following on his pointing we cut to a close-up of the model from his eye line and



Did you take a holiday film of the family at the seaside last year? In this article you are told how to edit the shots. Editing is made an easier task if shots of this type are available. Just a strip of sea and a foreground figure, but the composition is very effective.

hold it long enough for it to register with the audience and also that they may read the inscription underneath. Because Bob is talking while the ship is on the screen the continuity is well enough established to be able to cut back to the two men without seeing them look away from the window.

They now go indoors and my next shot shows them mounting the stairs; since the material provided me included nothing of the hallway I had to get them inside the front door and the door shut before I cut to the shot of them running to the stairs. A fraction of a second's pause before they enter the picture suffices to get over the idea that the stairs are not immediately inside the door.

Then the dentist comes out and agrees to see Clive's teeth. The same shot continues after the two have gone into the other room and we hold on Bob's busy search round the landing. When Clive and the dentist eventually appear again Bob goes into the consulting room; we hold on the waiting room shot a little to allow Bob in the following one, situated in the consulting room, to have his hat off and to be already some way towards the chair.

I will not spoil the sequence for you by going any further into it. But these notes will be enough I hope to suggest methods of cutting.

Don't forget that whatever I may say about any particular cut applies to that cut only. Every time you join two bits of film together you are going through a new experience: it is entirely a matter of context. One final practical hint: if a film strikes you as well constructed and smooth, go a second time to study the cutting.

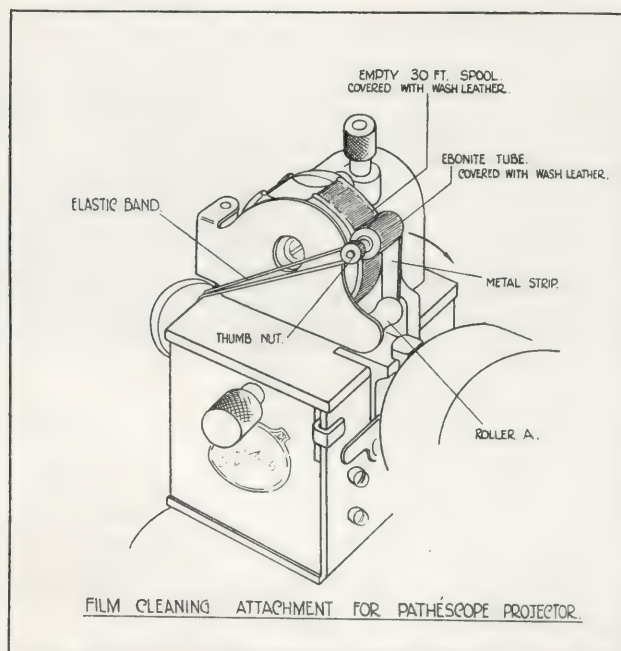
Readers' PRIZE-WINNING Hints

WE print below a selection of the many useful hints for our monthly competition. Half-a-guinea is awarded for the best, and half-a-crown for those of lesser interest. Hints for the April issue should reach us not later than February 28th. Address your entry to: Hints Competition, The Editor, *Amateur Cine World*, Link House, 4-7, Greville Street, E.C.1.

Half-a-guinea is awarded to the senders of the two following hints:

DEVELOPING & PROCESSING TANK FOR 9.5mm.

A first-rate developing and processing "tank" for short lengths of 9.5mm. film can be made from a 1lb. jam jar



Film cleaning attachment for Pathescope Projector.

and a 4 inch length of ribbed ebonite former (as used for wireless coils) of an overall diameter of 2 inches. About 5mm. from each end of the former, drill a hole just large enough to allow a cut tack to go half way through.

To use, put a tack through the first sprocket hole of the film and push tack into one hole on the former—the tapered shank will wedge into the hole and anchor film securely. Wind film round the former, keeping each turn clear of the others, and anchor the other end to the top of the former in the same way. The ribs on the former act as thoroughly efficient spacers for the film, and allow solution to work evenly. Emulsion side of film must of course be on the outside—that is, not touching the former.

Hold the former in a basin of water to wet the film thoroughly, then drop end on into the jam jar, which already has the necessary developer in. 10 ozs. of solution will just fill the jar when former is in place. Lift up and down to remove any air bubbles, clip lid on,

and there you are. Proceed with developing in the usual way. Other jars can be ready with other solutions as needed.

If desired, the outside of the jar and lid (Woolworths sell clip-on celluloid lids) can be given two or three coats of black enamel to make thoroughly light tight, and then after loading in the dark room, the work can be carried on with artificial light. I do all my titles with this "tank," and get excellent results, besides saving a lot of time—and money. Any length up to 5 feet of 9.5mm. can be wound safely on a 4 inch former.

E. C. Martin, 73, Park Grove, Henleaze, Bristol.

FILM CLEANING ATTACHMENT

When projecting a super reel in a standard Pathescope machine, a considerable amount of dust, etc., is collected from the film and is stored up round the frame of the projector, spoiling the sharp outline of the picture. The accompanying illustration shows how this difficulty may be overcome with very little trouble and expense.

The materials needed are as follows: 1 empty 30ft. spool; 6" of soft washleather, $\frac{3}{8}$ " wide; strip of metal, $\frac{3}{8}$ " x $\frac{1}{8}$ " x $1\frac{1}{2}$ " long (Drilled each end); $\frac{1}{2}$ " of ebonite tube; 1 wireless screw and thumb nut and 1 elastic band.

Attaching Elastic Band

The spool and ebonite tube are covered with the washleather which may be glued into position, and the metal strip is fitted on to the spindle carrying the small roller marked A and should be free to swing in and out. The elastic band is attached to the thumb nut as shown and slightly stretched over the hood of the projector. The film is then fed between the spool and the ebonite tube and is consequently cleaned on both sides before passing into the gate of the projector. It is important that the elastic band is only just in tension or too much strain will be placed on the film.

The illustration shows this device in place on a standard machine, the improvement obtained being most pronounced. It has been found that the films are kept in a better condition with a consequent increase in their life. C. A. Moore, 90, Adderley Road, Clarendon Park, Leicester

Half-a-crown is awarded to the sender of the following hint:

SPACING FOR METAL LETTER TITLE OUTFITS

Whilst the metal letter type of titler gives a most attractive appearance, some workers may find the setting up of the letters on the cork base a trifle laborious if really accurate spacing of the words is required. Naturally a straight edge will be used to line up each row of words; whilst the *spacing* of the words in each row can be judged very accurately before setting up, by means of small strips of wood, numbers of which can be prepared beforehand to correspond to words of different length: as an example, if five eighths inch letters of "Classic" type are used, a three quarter inch strip is equivalent to two letters, whilst a four and a half inch strip is equivalent to nine letters. Intermediate sizes or sizes for letters of different mould can thus be very easily determined.

Robert Cutler, M.R.C.S., 8, Lower Sloane Street, S.W.1.

On the PREPARING SCENARIO

A SCENARIO or "shooting script," is merely a detailed list of shots which, when edited, will unite to form the finished film. These shots are the raw material from which a film is built. It

is a mistake to suppose that by simply joining them in time sequence one is "editing" them. The "editing," "cutting," or "montage" (i.e. "building-up") of a film is far more important a matter than mere joining bits of film in their "right order." The montage of a film, work which should most emphatically be done by the director, is the creative art of arranging the shots, both as regards their length and their position. The film in which the montage is bad is artistically negligible.

Director and Scenarist

Bearing all this in mind, one realises at once that the scenario exists simply to enable the director to collect sufficient material to carry out the montage correctly. This makes it clear that the director must have some say in the matter of constructing the scenario; or alternatively, if a new scenario be submitted to a director, he must be able to go through it with the scenarist to obtain sympathy with the latter's point of view.

It is important to bear this in mind. Scenarist and director must collaborate.

In referring to a given shot, the scenario should give its number (for reference); its action, briefly; and its camera-position (approximately); also any special instructions regarding the shot. The scenario is prepared from the treatment by the process of visualising in one's mind the action described and deciding upon the important points to be registered on the celluloid.

While doing this, nine major points must be borne in mind:

1. The camera as independent observer.
2. The camera as the eye of one of the actors.
3. Necessity for long-shots.
4. Camera angle.
5. Tempo of the scene.
6. Masking.

This very striking picture owes a good deal of its effect to intentional under-exposure (to produce a silhouette effect) and choice of viewpoint. Imagine how diffuse and straggling a 'broadside on' shot of scaffolding, taken without any regard for dramatic lighting, would be.

This is the third of our series on scenario writing. In the previous articles the basic differences between a story intended for filming and the treatment of that story for shooting were discussed. The author also dealt with certain unfilmable expressions, expressions which, if they appear in a story from which it is intended to prepare a script, indicate that part, at any rate, of that story cannot satisfactorily be translated into pictures.

By H. A. V.
Bulleid, B.A.

middle. The Duke would presently dash in, fall on his knees beside her, and begin waving his arms about. All in one shot.

Thus baldly related, such a sequence verges on the ridiculous, but do not let us sneer at it too much; amateur-photoplays of to-day too frequently contain errors in construction.

Now referring to the nine items above, we can use the story of the Duke as a lesson in what not to do.

1. This method *can* be used throughout a film and usually is, but the camera *must* be moved about.
2. Cannot be used exclusively, but is often very useful.
3. This necessity is caused by the fact that it is imperative that the geography of a scene be clearly established in the mind of the spectator. The Duke scored here.
4. Judicious choice of angle is a matter of extreme

(Continued on next page)

7. Use of Tracking Shots.
8. Panning.
9. Camera-speed.

Consider for a moment the very first attempts at making screen-plays. The procedure adopted was to show a "leader" title, explaining the next piece of action, after which that action would follow.

For example: "*The Duke Orsino again called on Marya, to repeat his protestations of love.*" would be followed by a long-shot of a drawing-room with Marya seated on a chair in the



(Continued from
previous page)

Scenario Writing

importance. However, this has to be mentioned in the scenario *only* in specific cases; e.g., "looking down from above," etc. On the floor, the choice rests with the director and cameraman.

5. The tempo is established in the course of the montage, but has to be considered by the scenarist. If the tempo of the particular scene is quick, quick cutting will be required, which will entail the scenario listing a number of short shots; whereas if the tempo were slow, there would have to be fewer, longer (in time) shots.

6. E.g., C.S. He looks through the glasses anxiously. L.S. (binocular mask) A figure on horseback.

7. & 8. Overuse of these devices should be avoided, as they tend to make the audience conscious of the camera.

9. Car chases, etc. should, generally speaking, be shot at half or three-quarter speed, otherwise they merely drag on the screen. Similarly, hands picking up wallets, etc., should be shot at increased speed to force their significance more deeply into the mind of the spectator.

Whether or not it is the business of the scenarist to mention items 7, 8 and 9, is however, a moot point. They are, in many ways, more correctly the business of director and cameraman.

One Camera or More?

Regarding the camera position, the abbreviations C.S., M.S., and L.S. (Close- mid- and Long-shot) are properly no more than a rough indication. This raises the question of using two or more cameras to shoot a particular scene. Speaking with regard to silent films, one can say at once that it is bad practice to use more than one camera, unless additional cameras are definitely called for in the particular circumstances, e.g., crowd scenes, etc. The reason for this is the elementary one that, for a given bit of action, there can be only one correct angle, and this should be used.

Next, having regard not to the individual shots, but to complete sequences, one has to consider the matter of fading, iris-ing, and wiping -in and -out. The method of fading should be indicated on the scenario, also

whether it is to be a quick or slow fade. Again, mixes have to be detailed. Mixing instead of cutting slows the tempo of a scene. To mix in fast tempo, wipe dissolves can be used, varying in direction and time of wiping.

Finally, we come to a question of paramount importance in silent films—the question of titles. There are two types, Continuity and spoken titles; and the following remarks apply equally to both:

1. They must be in keeping with the nature of the scene. E.g., in broken English for a foreigner, in dialect for a countryman or Cockney, etc.

2. They must fit into the rhythm of the scene. A long title must never be inserted where the action is swift. Rather let it be split into two or three, if its content is lengthy. Similarly never use a curt title in a slow-moving scene.

3. Clarity is imperative, but not exaggerated conciseness. Style must not be forgotten.

4. Importance of content in relation to following action. The subsequent action must be stronger

than the expression of the title. It would be wrong to follow "Driven to desperation, Jim decided to leave the town . . ." by a shot of Jim driving away in a luggage-laden car; but it would be correct to follow "Jim came to a desperate decision . . ." by a shot of Jim chucking clothes into a suitcase, then (say) mixing to a shot of him driving away.

One final remark—at all costs avoid using so lengthy a title that the screen *appears* to be covered with writing. The interruption caused in the action by such titles does a great deal of harm, and, in any case, it is usually impossible to bear in mind the content of such a diffuse notice.

It is the art of the scenarist to indicate to the director not only what specific pieces of action he should shoot, but also what individual parts of this action he must pick out in order to portray pictorially the emotions of the scene. For example, when a nervous young farmer calls on the squire's daughter, the scenarist might specify: C.S. *his hands pluck nervously at the rim of his hat*. Remember, the director is not in any way bound to follow this; also, he may insert similar shots not specified in the scenario; but any such idea of the scenarist is helpful, and should therefore be included.

Again, in the case of a crowd scene, he can only

(Continued on page 556)



A pleasing angle shot again. Don't choose an unusual angle merely for the sake of being different, but always carefully study a subject from all angles to decide which is the best for bringing out that part of the picture you want to stress. A shot should have meaning and pattern.



Important ANNOUNCEMENT

At the request of numerous Dealers throughout the country, various commercial organizations and institutions representative of the general public, G.B. Equipments Ltd. have decided to adopt the Trade name:—

GeBescope



"One of the Gaumont-British Group"

Further particulars obtainable from

G.B. EQUIPMENTS Ltd.
FILM HOUSE, WARDOUR ST.,
LONDON - - - W.1

for their portable 16mm. sound-on-film projection equipments.

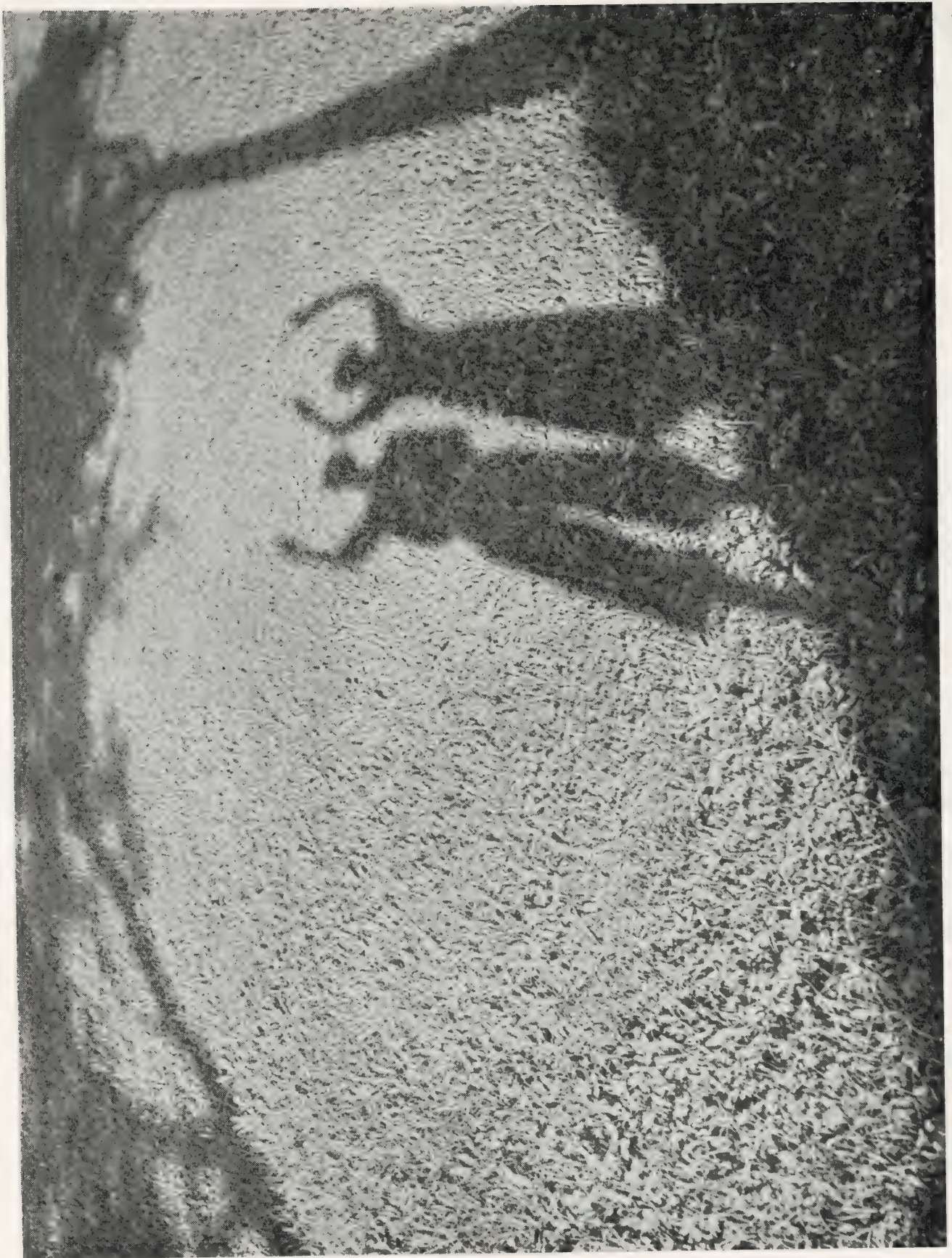
The range of G.B.E. models available to date, consequently, are designated henceforth :

"GeBescope" Model "A" (formerly "Home" Model)

"GeBescope" Model "B" (formerly "Standard" Model)

"GeBescope" Model "C" (formerly "B.A.C." Model)





How to Use SUPPLEMENTARY LENSES and Titling Outfits

HAVING decided on the size of title card to be adopted, we have now to consider the question of a suitable supplementary lens to enable our cine camera to render a clear and sharp image of the title at such close quarters. Except at comparatively small apertures (say, $f/7$ or $f/8$) the average fixed-focus camera with normal lens will not yield a sharp image of any subject nearer than 8 feet, while few focussing cameras provide for a distance less than 2 feet. Therefore we have to provide an additional or "supplementary" lens, and although such are sometimes provided to fit certain makes of cameras, these "portrait attachments" (as they are often called) do not usually allow for subjects closer than 18 inches.

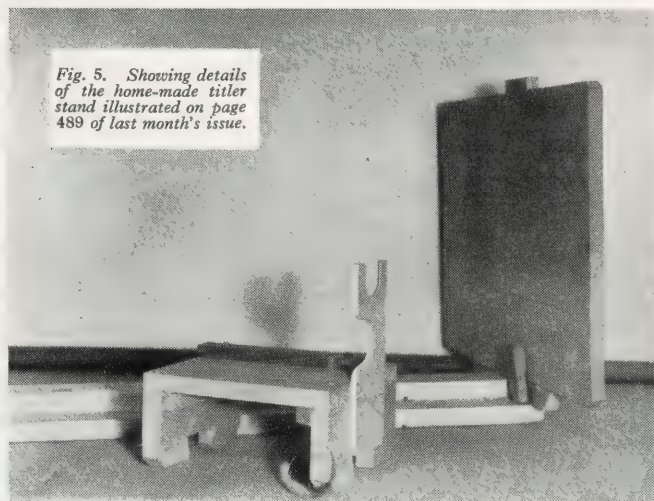
With commercially-made title stands, however, a suitable supplementary lens is usually incorporated in the stand; but the amateur who desires to make his own title stand has no occasion to worry. Supplementary lenses, are of very simple construction and ordinary spectacle lenses, which may be purchased for a few pence from any optician (and even from Woolworth's!) are perfectly satisfactory for the job.

Focal Length of Supplementary Lens

The focal length of the supplementary (or spectacle) lens must be equal to the distance between the title card and camera lens, thus: if our table (published last month) shows that a particular size of card must be 10 inches away from the camera, then our spectacle lens must be of 10 inches focus.

The Woolworth spectacles are marked according to their focal length in inches, thus: No. 10 spectacles are of 10 in. focal length. Opticians, however, talk of "diopters" and not of focal lengths, and a 10 in. lens would be known as a lens of 4 diopters. It all sounds very Oxford-and-Cambridge, but the diopter system is really the simplest thing in the world. To find the diopter number of a spectacle lens whose focal length is known, simply divide 40 by the focal length in inches, or 100 by the focal length in centimetres. Thus, a lens of 12 inches focus would be $\frac{40}{12} = 3\frac{1}{3}$ diopters: a 20 cm. lens would be 5 diopters.

This is the second of the Practical Lessons in Titling, the first of which appeared in our previous issue. In that section full details were given of sizes and distances of title cards with all makes of cameras. The present Lesson deals with supplementary lenses and other important matters; and the whole series will form a complete treatise on the subject of Titling which will be found invaluable, and should be kept by the amateur for future reference.



By HAROLD B. ABBOTT

Alternatively, to find the focal length in inches of a lens marked in diopters, divide 40 by the diopter number; or, if desired to know the focal length in centimetres, divide 100 by the diopter number. *Example:* A 5-diopter lens is $\frac{40}{5} = 8$ inches, or $\frac{100}{5} = 20$ cm., focal length.

It should be noted that the equal relationship between the distance of title card from camera lens and the focal length of supplementary lens holds good only when the camera lens is set at "infinity." This condition (near enough) obtains as a matter of course with fixed focus cameras, but cameras with lenses in focussing mounts must be set to infinity when it is required to use a supplementary lens of focal length equal to the distance between the title card and camera lens. The correct position for the supplementary lens is as close to the camera lens as the mount of the latter will permit.

Should any difficulty be experienced in obtaining a spectacle lens of exactly the focal length ascertained from the table published last month, it is permissible to use the nearest obtainable; but in this case the title card must be set at a distance equal to the actual focal length of the spectacle lens, and the required size of card must be found out, on lines which were indicated in the first "lesson."

Mounting the Supplementary Lens

If the title cards you propose to use are of such a size that you are able to use a portrait attachment as supplied for your particular camera then, of course, the question of how to mount the supplementary lens does not arise because the portrait attachment is already fitted in a mount which fits on to the existing lens mount. In the case of "Woolworth" and other spectacle lenses

(Continued on next page)

No. 2 of "PRACTICAL LESSONS IN TITLING"

(Continued from previous page)

some means must be provided for holding the lens in position against the camera lens.

Various methods of doing this have been advocated; but where the reader is not equipped to do metal work I do not think a simpler or more effective method can be adopted than the wooden lens-holder used in the home-made title stand which was illustrated in this series last month. This holder also has the advantage that spectacle lenses of different focal lengths may be substituted without any "fixing-up."

The holder consists of three pieces of wood about $\frac{3}{4}$ in. thick (sycamore, obtainable from fretwork suppliers, is very suitable), each about 6" x 3". In the narrow end of one piece a U-shaped piece is cut out by means of a fretsaw (ideally) or a penknife (as a makeshift). The bottom of the "U" should comfortably admit the

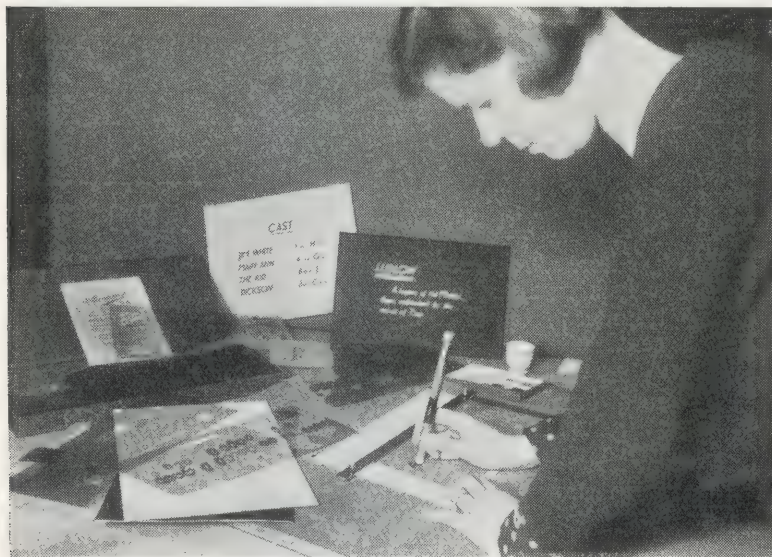


Fig. 6. Making title cards with the Econsign Outfit.

lens which is to be mounted. A similar "U," but $\frac{1}{4}$ in. smaller all round, should be cut in each of the other two pieces and the three pieces should then be glued or "pinned" together, in register, with the larger "U" opening in the centre. The wooden mount may then be trimmed down to a width of about 2 $\frac{1}{2}$ in., when it should have the appearance of a piece of 3-ply with a grooved, U-shaped slot at one end (see Fig. 5).

Fixing the Holder

Although the length of the holder has been suggested as 6 inches, it may be reduced (preferably after the three pieces have been fastened together) to suit the camera and the method of fixing. If the reader is making the adjustable title stand, the holder should be affixed to the front of the sliding platform in such a way that the centre of the supplementary lens is in line with the centre of the camera lens. If some other titling arrangement is being used, and it is desired to utilise the wooden lens-holder described, then a baseboard (say $\frac{3}{4}$ " thick) must be provided for the camera to stand on, and the lens-holder attached to the front edge of the baseboard. The supplementary lens must always be placed accurately at right angles to the axis of the camera lens.

TITLE CARDS

Lest the reader should be puzzled by the bell-shaped cut-away shown at one side of the holder illustrated, I may say that this is neither accident nor ornamentation. My own particular 9.5mm. camera is fitted with a permanent spare lens carrier which protrudes beyond the plane of the ordinary lens mount. It was therefore necessary to make this opening to allow the spare lens holder to pass through so that the "taking" lens could be brought up close to the spectacle lens. Where the camera has no front protuberances the holder may be conveniently left of rectangular shape.

Those readers who are making the adjustable title stand will probably be interested in further details of the original. It is made of deal and pitch pine—but deal is all that is necessary. The baseboard is 4ft. long by 5" x $\frac{3}{4}$ " and on this, along the centre, is screwed the slide rail, 2" x $\frac{3}{4}$ " chamfered to 1 $\frac{1}{2}$ " x $\frac{3}{4}$ ". The object of the double chamfer is to prevent the sliding platform from falling away if the stand is used "on end," i.e. vertically, for loose letter titles.

To Prevent Carriage Sliding

In the latter event, of course, some means must be adopted to prevent the carriage sliding downward, and the best way of effecting this is to drill a series of holes, at measured distances from the easel, in the slide rail and to make a peg which will fit the holes and yet be easily removable when it is required to vary the distance between camera and easel.

The easel, of $\frac{5}{8}$ " deal, is 15 $\frac{1}{2}$ " x 12 $\frac{1}{2}$ " and is hinged (to fold forward) to a strip of wood $\frac{5}{8}$ " x $\frac{7}{8}$ ", the $\frac{7}{8}$ " allowing a small clearance above the top surface of the slide rail.

A batten at the back of the easel, is made to overhang at the bottom so that, when the easel is erect, backward strain is avoided by the overhanging portion coming in contact with the baseboard.

Falling forward of the easel, when in use, is prevented by a wooden turn-button pivoted to the bottom front of the easel (see Fig. 3, page 489). It may be argued that this turn-button prevents the full area of the easel being utilised, and I admit it; but, for one thing, I do not require title cards larger than 11" x 8 $\frac{1}{4}$ ", and, secondly, I have deliberately set out to keep the construction perfectly simple while retaining the features of compactness and instant readiness. If, exceptionally, I required to use the full area of the easel, I should temporarily remove the turn-button and devise a makeshift means of keeping the easel erect.

"Side-lash" and Panoram Latitude

The width of the sliding platform should not be less than that of the baseboard. The original is actually 6 in. wide and 7 in. long, the latter being the minimum length advisable in order to reduce the risk of twist or "side-lash." Side-lash imparts a minute swing or panoram latitude which may easily cause the title to

and TITLE OUTFITS

be photographed out of centre; it is therefore important that the keyways of the sliding platform be carefully cut to fit the slide rail chamfers.

There may be some readers who would like to have this stand without the trouble of making it. If they care to write me I am quite prepared to tell them where they can get fixed up.

In order to avoid monotony, and to provide something to interest everybody in each "lesson," I propose to give, at the end of each section, some account of representative methods of producing title cards. To a large extent this will mean briefly reviewing commercially supplied outfits; but the notes will be on lines which will give the amateur an insight into the various outfits, thus enabling him to better judge the suitability, or otherwise, for his requirements, of the different types. Obviously every make of titling outfit cannot be dealt with: only representative outfits of each type can be shown.

As an example of the "inscribing" variety of titling outfits I have this month chosen the "Econasign" Cine Titling Outfit illustrated in Fig. 6. Here is an excellent set enabling the amateur who (like myself) is no sign-writer to produce title cards which *really* look as though



Fig. 7. Cinecraft titling outfit, showing how movable felt letters are used.

on-white titles, but I am pleased to see that the outfits are now equipped with an additional silver preparation which is used in exactly the same way as the black "ink" and yields (on black cards) a brilliant result which photographs as a clear white-on-black title. All requirements and a few blank cards are included in each set, and the "Econasign" may be recommended as simple and thoroughly efficient in use.

The "movable letter" outfit is, on this occasion, represented by the Cinecraft Title Maker, see Figs. 7 and 8. This comprises a most complete range of accessories, most of which may be bought separately and an elaborate equipment built up from simple beginnings. Fundamentally the "Cinecraft" consists of a range of felt cut-out letters which may be laid down on a variety of backgrounds to produce either white-on-black or multi-coloured titles (the latter for Dufay, Kodacolor, etc.) The range of letters includes capitals only in three-quarter inch, half-inch, and quarter-inch sizes, and capital and lower-case letters of a script design. Backgrounds of felt are provided to which the felt letters will adhere sufficiently to enable the title card to be stood upright; and fancy border masks are also supplied.

In addition to all this there is a specially ruled pad of thin paper on which may be traced "freehand" titles from a pattern card of letter and ornamental designs which is provided.

Perhaps that sounds enough; but no! there is also a Moving Title Winder obtainable, with several rolls of specially ruled paper on which lengthy titles may be inscribed. By connecting the "scroll" to a roller and turning the handle the lengthy title gradually passes up the screen as it is being read.

A title stand, fitted with camera base, easel, lamp-holders and reflector shield completes the outfit which, as may be gathered, is remarkably versatile.

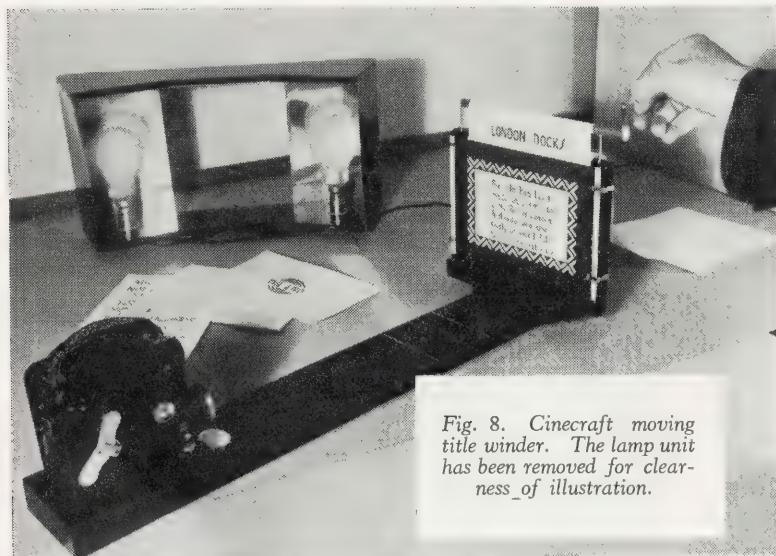
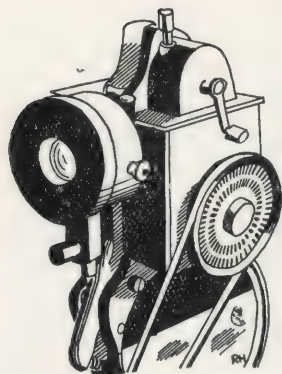


Fig. 8. Cinecraft moving title winder. The lamp unit has been removed for clearness of illustration.

they were printed. The letters are produced by means of flexible stencil plates, but no "ties" appear in such letters as "B" or "O," and there is nothing in the finished title to show that it has been stencilled. Capital and lower-case letters, figures and ornaments are provided in two sizes, and the outfit is ideal for title cards of 8 x 6 in. or larger.

Originally the "Econasign" allowed only of black-



Project Your Films at the CORRECT SPEED

Use of the Stroboscope
Disc for 9.5mm.

Fig. 1.
Method of
mounting
Stroboscope
disc on wheel
of the "Home
Movie."

IN order to get the best results when projecting cine pictures it is advisable to run the film through the machine at the correct speed. The stroboscopic disc shown in Fig. 2 can easily be fixed on the main driving wheel of a Pathe "Home Movie" projector, and when used as a speed indicator in this position it has the double advantage of being highly accurate and very simple in operation.

The machine is set in motion with film passing through the gate and the wheel observed by the light of a standard 25, 40 or 60 watt electric lamp. The marks on the outer ring appear to be stationary when 14 pictures per second are passing through the gate whilst the inner ring appears stationary for 16 pictures per second.

For 50 Cycle A.C. Supply.

The idea of the stroboscopic disc is, of course, by no means new, it has a widespread application in other work (an example being the checking of gramophone record speeds) and its use can be extended with advantage to amateur cine work. The particular disc shown in Fig. 2 can only be used with a lamp connected to a 50 cycle A.C. supply; for other frequencies a modified disc can be prepared, but the scheme will not work at all on D.C. supplies or from a battery handlamp.

The principle of the stroboscopic effect is that a revolving disc is viewed by means of a light flickering at a definite rate (100 times per second for a lamp connected to a 50 cycle supply). If it is so arranged that one mark moves to the exact position of an adjacent mark in 1/100th of a second and all the marks are equally spaced round the circumference of a circle then the disc will appear to be stationary to the eye. If the speed

is slightly raised or lowered the disc will apparently revolve forwards or backwards at a slow rate.

The effect is readily apparent with a standard household lamp but the image is much sharper and clearer if viewed with a neon lamp such as that sold under the name of "Osglim." This gives a dim light only and can be switched on during an actual performance without seriously inter-

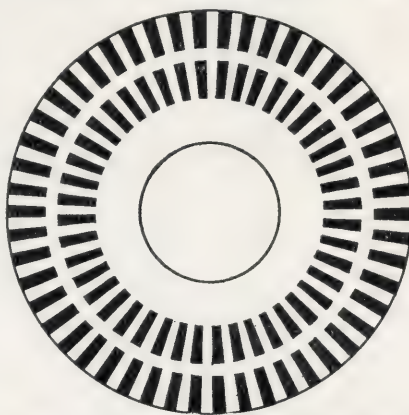


Fig. 2. Stroboscope disc for determining correct speed of film.

fering with the show; a shade should be included, however, to prevent direct light from the lamp reaching the screen.

The method of calculating the number of marks on the disc is a simple sum in arithmetic. The main driving wheel on the "Home Movie" shows 7 frames per revolution. Thus,

for a speed of 14 frames per second (the usual speed of the Pathe Motocamera) the wheel must revolve at 2 revolutions per second. For a 50 cycle supply (100 flickers per second) each mark must travel 1/100th of 2 revolutions (i.e. 1/50th of a revolution) to take up the position of its neighbour during one flicker. This means that 50 marks must appear evenly placed around the disc.

For 16 pictures per second (the speed of commercial silent films and substandard copies taken from them) the number of marks are reduced in the ratio of 16 to 14, i.e.

$$50 \times \frac{14}{16} = 43\frac{3}{4}$$

But there must be a whole number so 44 is chosen.

The method of calculation will enable readers to make similar discs for other machines having different driving wheel speeds. The method of mounting on the wheel of a Pathe-scope "Home Movie" motor-driven projector is shown in Fig. 1 and a suitable disc for cutting out and mounting on this machine is shown in Fig. 2.

The frequency of a modern power station connected to the grid is practically dead accurate, as the time-keeping of mains-driven clocks depends entirely on the frequency of supply. The accuracy of the stroboscopic system of speed measurement is consequently of a very high order.

Title background
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Kodak 8mm. and
Pathescope Titlers.
Full instructions for
using these pictures
are given in our new
series of articles on
Titling, the second
of which appears in
this issue. Advice
on computing sizes
and distances, and
a table of dis-
tances and sizes of
title cards appeared
in the first article.



PROFESSIONAL FILMS
MARCH RELEASES

Concerning THEME "TENSION"

lacked in theme tension what *The Iron Duke* lacked in artistry.

In each case, the balance of purpose was lop-sided. If, in seeing these two films, you can grasp, as I think you will, the value of theme tension in a film, and invariably bear in mind that this tension must be continually taut, then you will find you will be able to eliminate almost entirely that poor-direction-and-ragged-continuity bogey.

Continuing our music analogy, we know that music of large dimensions has an additional theme, or second subject, which fits, in counterpoint with the main melody. If in film construction a subservient theme is similarly introduced in counterpoint, it is possible to lessen the tension of the major theme, and increase that of the secondary theme, without in any way giving a ragged effect.

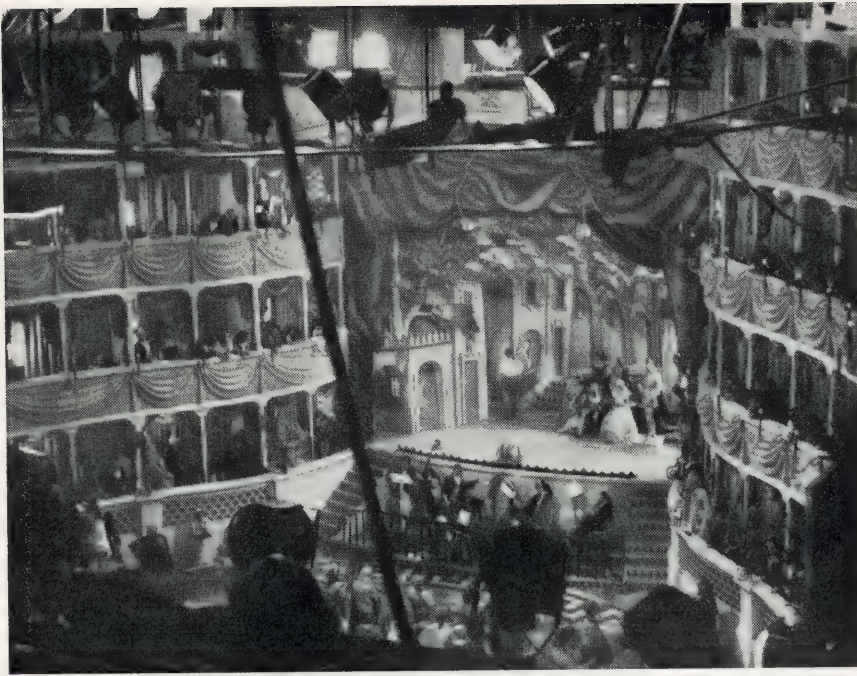
I do not remember any March release which satisfactorily illustrates my point, but if you can remember *Dames*, one of February's films you will remember how a secondary theme concerning Guy Kibbee and Joan Blondell fitted in counterpoint to the main purity campaign satire in the reformation of Hugh Herbert (*Erza Ounce*.)

The majority of commercial films, though, rely on the strength of one theme, the tension of which, in a good film, remains taut all the way through. If you see *College Rhythm* notice how the film just stops every time somebody sings. Its purpose, no doubt, was to give us a few "spools full" of Joe Penner and Lanny Ross. If there was some other idea as well, I am afraid I am still hazy over its form.

The rigidity with which it adhered to its theme makes *The Man With Two Faces* an interesting picture. Even the smallest members of the cast, the mice in the cage, threw light on the character of Louis Calhern and helped to build up that powerful suspense. Joe Penner's duck in *College Rhythm* had rather more interest in his film than these mice in theirs, but he certainly did not create such a profound effect.

If *The Painted Veil* introduces us to a new and greater Garbo, as M-G-M so

(Continued on next page)



One of the largest sets ever constructed for a British film—the theatre in Seville set for "The Private Life of Don Juan", released this month.

A FUNDAMENTAL truth in all forms of literary creation, of which the film is fast becoming a factor of no mean importance, is that there is always present a definite reason or purpose which binds together a series of thoughts or events into one complete meaningful whole. An avoidance of this axiom produces a series of jumbled effects which one commonly describes as being without rhyme or reason.

We understood in an earlier article how a certain demand for motion pictures had to be met, and although we can say that the purpose of the majority of the films is to meet that demand, we can easily see that that very demand would rapidly diminish if a film meant nothing more than a strip of exposed celluloid, as, indeed, it did in the early days of the cinema. The modern purpose of the cinema is to unite thought with expression, or more simply, to tell a story in a pleasing form.

We see then that one half of the purpose of a picture is in itself the theme of that picture, and the other half is the way that theme is expressed. A theme, or subject, in music, is the chief melody of any movement and the execution of that theme is solely in the hands of the musician.

In *The Private Life of Don Juan* which is one of our films for consideration, we find a great musician—in the form of the players, the director, and the technical staff—has sat down and began to improvise. His piece fell sweetly on the ear, though there was no main melody, or theme, which bound it together.

This film, you will notice, is a series of artistic pictures without a clearly defined purpose. If we say that theme tension, a term I have used before is the rigidity to which a film story adheres to its theme, then the theme tension of *Don Juan* is very weak.

In contrast, George Arliss's *The Iron Duke* carried a strong theme but its execution was flat. In effect *Don Juan*

By
JEAN
STRAKER

Technical Features of MARCH Releases

(Continued from previous page)

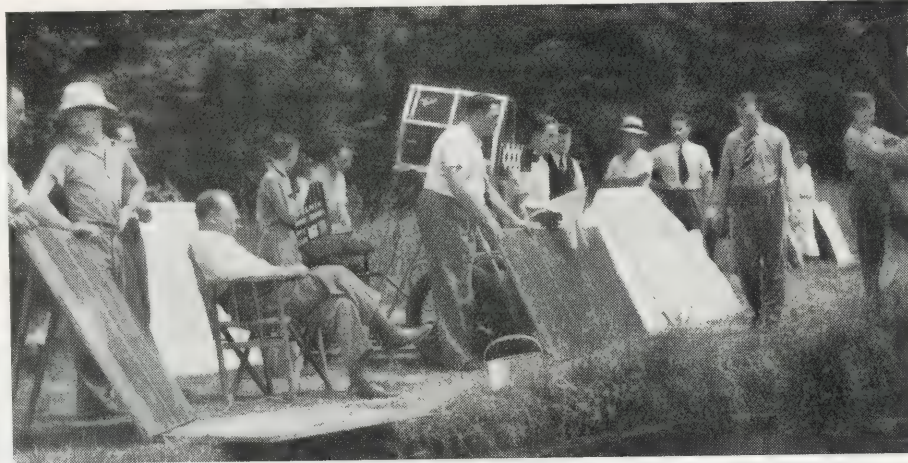
ably put it, it at the same time reminds us that a great "star" does not need anything new in the way of story material to make a new film. Total requirements seem to be a change of locale and a change of wardrobe, which, of course, is a very convenient and profitable way of making motion pictures, although it may be interesting to recall that this company has made a million pounds less profit last year than the year before. It does seem to suggest that someone is tiring of something.

We are always talking of the big difference between stage and screen technique; but that difference is no bigger than the one between film form and book form. A story which is expressed in its best form as a novel can never make as successful or fine a film unless its theme is completely rebuilt.

If you have read, or feel like reading, Somerset Maugham's *Of Human Bondage*, then you will be able to compare the book with the film of the same name. Shooting the legs alone is an old trick, but still worth remembering, as this film shows.

Our Hobby Their Duty

The amateur cinematographers of the War period made *Forgotten Men*, a documentary survey built up from German and other war-time film clippings. The photography of some of the scenes, taken under shell fire and tremendous hardships is comparable with the best the screen has given us. We must salute here the dominant valour of the unknown cameramen who made your hobby their duty in the face of death, for the benefit of posterity. It is not for me here to judge the morale of such a film, although I should like to say the modern day presentation of the raw material leaves much to be desired, but from the amateur's point of view we can accept a film of this type as positive



Scenes for the B.I.P. film "Mr. Cinders" were shot on location for the river sequences. George Western, of the famous Western Brothers, is here seen rehearsing before a 'take', while director Frederick Zelnik (seated) looks on.

the *Covered Wagon* reissued. It would be easy to change silent film to talkie speed by printing every second frame twice. Extracts from a foreign version of the film were similarly cut into *My Song Goes Round the World*, where English dialogue was not required.

Comedy dramas include: *Evelyn Prentice*, *The Notorious Sophie Lang*, *Have a Heart*, with a lot of sentiment; *Radio Star*, with some smart dialogue; and *Ready for Love*.

Comedies include: *Mister Cinders*, film version of stage musical comedy; *Afterwards*, Pitts and Summerville; *Lady in Danger*, Ben Travers farce with Tom Walls; *Friends of Mr. Sweeney*, intricate comedy; *Bachelor Bait* and *Leave it to Blanch*.

Dramas: *The Dover Road*, *Desirable*, *Wicked Woman*, *The Key*.

Melodramas: *Now and Forever*, *Big Business*. Mystery: *Moonstone*, *Return of the Terror*, *Anything Might Happen*.

* * *

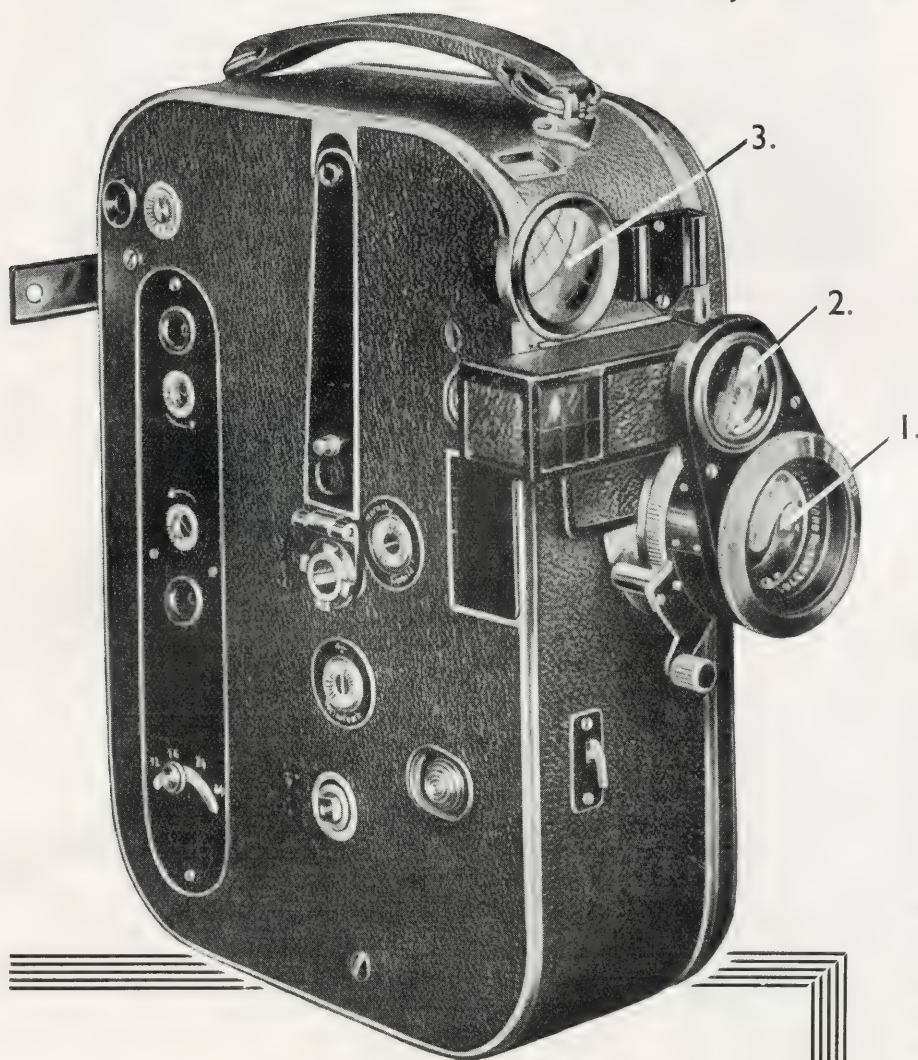
In a scene representing a barber's shop in the M-G-M film, "The Winning Ticket," sun lamps, such as are used in medical work, were added to the more orthodox lighting to simulate a sunlight effect. These lamps supply the proportion of infra-red and ultra-violet rays found in sunlight. Thus sunlight outside and artificial light inside the shop were photographed at the same time.



So that's how they get that sun effect, with just a single spot placed very close to the actress in bed. The scene is from "Moonstone."

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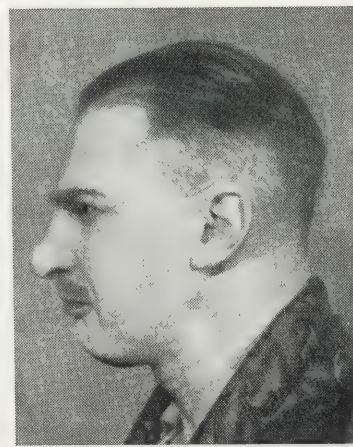
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The first two photographs show full and side view of the author in a straight make-up. Third photograph—putty nose. (Photos : S. W. Bowler)

Making Up for Amateur Movies

This is the third of our series on make-up. Last month Mr. Squiers dealt with materials and how to apply them, particular attention being given to make-up for the eyes. The first article emphasized the fact that make-up should be kept light.

By GRANVILLE SQUIERS

LAST month I suggested that when purchasing the materials for a straight make-up, some very light flesh paint for experiments should also be obtained. For these experiments it is not necessary to put on groundwork. It will be sufficient to carry them out with light smears that can be wiped off easily with a little grease.

First paint a thin, light streak from top to tip of the centre of the nose, then stand a few feet away and look at the effect. The nose will appear thinner, more aquiline. As to whether this will be an improvement or not depends on the original shape of your nose. By putting on this highlight you have built up the appearance of a thin, bony ridge. Tone it down and smooth its edges until it looks more natural. Broaden it out, first high up and then low down. Play with it and note its effects.

A Broken Nose With No Discomfort

Now wipe it off and try this. Start your streak well on one side of the nose, carry it across to the other side when halfway down and then curve it back again. The effect will be exactly that of a broken nose. You will be surprised how much curve you can get on and still maintain a natural appearance. The more the better, for on the film it may have to be seen from various angles.

Put a light spot on the end of the nose, which immediately becomes longer and sharper. Highlights over the nostrils will broaden them out. Try altering the shape of all these highlights and you will get some astonishing effects.

You can obtain the same results by using shadows of lining paint on each side of the part you want to bring

into prominence. In some cases the effect is more natural—but you have done away with some light, the essence of every picture. It is better to have highlights and assist them with sparingly used shadows. Suppose for instance your nose has a very prominent bridge and when trying to get the broken appearance mentioned above, the prominence mars the effect. Slightly shade it down, but no more than is absolutely necessary or the shadow becomes a dirty mark. This experiment has more pleasing applications, for it may be used to straighten a nose naturally crooked or to make other corrections. Try painting in a jawbone at a different angle. Feel the bones of the face and either accentuate them or indicate them in a different position.

Facial Indications of Character

The lines from the corners of the nose to the mouth are great indicators of character. If you start them high up and bring them straight down an unpleasant, puritanical expression results. Curve them well out first and a jolly expression is gained. Make the chin more prominent, heighten the cheekbones, make flabby pouches under the eyes. Don't do all these things at once but try them separately and work out combinations. Thus, a dissipated aristocrat might well have a leading, aquiline nose, a strong jaw line, but pouchy eyes. Try using shadows to help these effects but remember my story of the art master who cried in his sleep, "Keep it light. You're getting it too dark."

Some of these effects you may decide to incorporate in your straight make-up. You will find they have to be laid on very definitely because a great deal of their effect will be killed by the necessary coating of coloured powder. Also, light paints go dull before they have been

on for long. Only experience will teach you to allow for this, but this killing quality of powder and dulling of highlights all tends to a softer and more natural effect.

Commence to study characters in features, dress and mannerisms. Watch them in real life and cut photographs from periodicals. Get photographs of your full face and profile and carry them with you. If you see a face that you would like to reproduce, compare your own features with it. See where they would have to be built up or sunk, whether the shape of the head could be managed. You will soon be able to discard your own photographs and fit a mental vision of yourself over the model for comparison.

For Best Results, Study Types

Filmgoers have only recently got to know that excellent English-born character actress Miss May Robson, but for quite forty years she has been a well-known American stage star, noted for her wonderful make-ups. The study of types was the basis of Miss Robson's success. With sketch book and carefully concealed camera she recorded them everywhere she went. What a fascinating hobby in these days of miniature cameras and fast film! Whether you go to this length or not, study is the only way to become a good make-up artist.

Try to analyse the make-ups seen on the screen and stage. A lot may be learnt from the faces of low comedians. To the uninitiated they may appear to rely only on red noses, comic eyebrows and funny clothes. Actually they are amongst the most intelligent users of highlights which they employ to emphasise the effects of their naturally funny faces. Note how they lighten upper and lower lids to obtain a boozy look and achieve an extra chin with a single stroke of light paint.

Use of Nose Putty

There is another way of altering features. If by this time you can run to another 9d., purchase a stick of Lechner's nose putty. I know of none better. It is like a stick of very hard grease-paint but its purpose is altogether different. Slice not more than a quarter of an inch from it and hold it in the fingers a few moments. The warmth will soon soften it until it can be moulded as desired. Should it stick to the fingers, grease them very slightly. When soft and free from lumps, press it onto the bridge or end of the nose and begin to model a shape with it. Work the edges outwards and smooth them to blend with the skin. Look at the result from all angles with a double mirror, for the great tendency is to overdo the quantity of putty. Cover it well with dark foundation paint and after powdering the result will be undetectable from the real thing.

Nose putty can be used to model cheeks, chins, ears and for scars, warts and a variety of other purposes. It will not stand undue movement and on certain features is liable to crack at the edges. Fortunately the nose, though the most prominent and characterful feature, is almost immobile and putty can be used on it with impunity. When finished with, the putty should be preserved as it is more malleable for future use.

In spite of all that may be said about the "expression of the eye," if that feature were detached from its surroundings it would have no more

Creating a NEW FACE

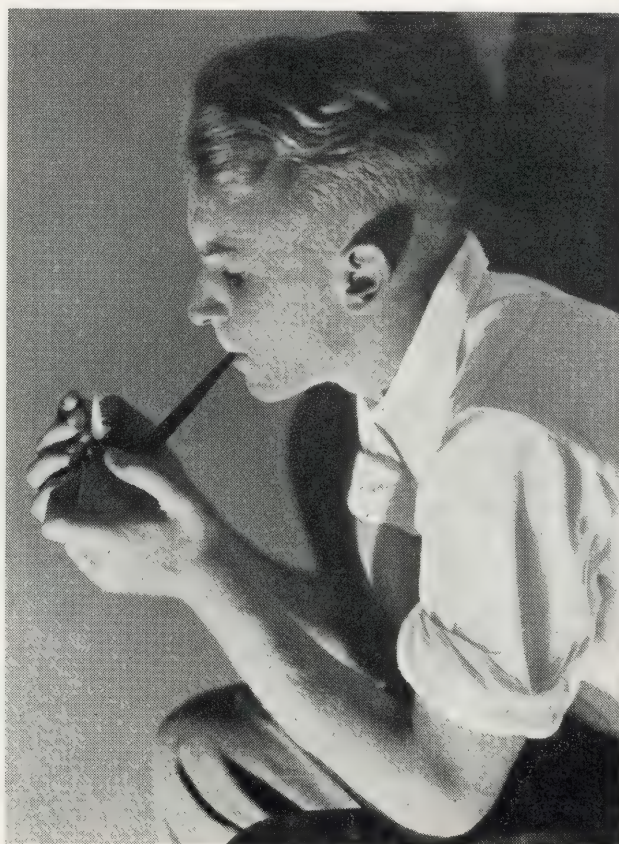
(Continued from opposite page)

expression than a glass marble. The changes attributed to the eye are really caused by shape and movements of the lids and the important eyebrows. Watch the eyebrows of all good film stars and you will see that they are capable of being moved independently of each other, a trick which has a great deal to do with the registering ability of a face.

Eyebrows vary considerably in shape, colour and density. To do away with a part of the brow temporarily, it may be coated with soap or moustache pomade, combed, pressed flat and painted over. Nose putty may also be used. Wherever possible use the real eyebrow as a base for the made up brow, for this will give it a more natural bulk.

Much can be done by covering the natural brows with masque, which is sold in cakes and applied with a small stiff brush, or by coating them with grease paint. For elderly characters white painted brows combed the wrong way are often effective. Those deficient in natural brows can build false ones with hair, by a method to be described in a later article.

The exaggerations of comic drawings are a great help to the study of the details of physiognomy which it is not my province to set forth here. When experimenting, make notes of your achievements or you may forget how to reproduce them. Use your own features as much as possible, in other words don't strive for Disguise. The question to put to yourself is not "Will my friends recognise me?" but "Do I look the part?"



This admirable study very clearly shows why make-up should always be kept light. It is in itself an excellent example of lighting for portraits.

Announcing Our New Competition

THE PRIZES:

£15 worth of Cine goods to winner's choice and Gold Medal for best 16mm. film.

£15 worth of Cine goods to winner's choice and Gold Medal for best 9.5mm. or 8mm. film.

£5 CASH for the best beginner's film irrespective of size.

THE keen interest that was taken in our first competition, "Week-End," and the gratifying entry, has prompted us to offer our readers a second competition, and this at a time which is commonly regarded as the 'close' season as far as camera-work is concerned.

The first contest proved convincingly the value of setting a definite subject—but one capable of an infinite variety of interpretations—for all entrants and of limiting the running time of the films submitted to about 7½ minutes. It is perhaps unnecessary to repeat that the stipulation as to length entails very careful attention to the editing. Every shot must be contributory to the effect it is desired to produce and must logically assist the unfolding of the theme. The limited footage does not permit of the inclusion of superfluous shots. At the same time it is an incentive to methodical planning. If you shoot, not recklessly, but according to plan, there will be fewer redundant shots for you to cut out. Plan your film and you save film.

Once again we offer a gold medal and cine goods to the value of £15 to the winner's choice for the best 16mm. film; a gold medal and £15 worth of cine goods to winner's choice for the best 9.5mm. or 8mm. film and £5 cash for the best beginner's film, irrespective of size.

With regard to beginner's films, as in our first competition, we must have some guarantee that they are the bona fide work of beginners who must have begun the hobby not earlier than August, 1934. They must therefore, enclose with their entry the receipt for their

camera or, if this is not available, a declaration from their dealer to the effect that the camera was bought from him this year. The entrant must also copy out, sign and forward to us when sending his (or her) film, the following declaration: "I have taken up amateur cinematography for the first time not earlier than August, 1934 and the camera with which this film is taken is the first I have handled." Beginner's films will also be eligible for the major contests, so that a really first class effort stands a chance of winning £5 cash, a gold medal and £15 worth of cine goods.

We had three chief reasons for promoting this competition:

1. To help dispel the common but erroneous idea that filming can only be carried on successfully during the summer months.
2. To encourage the more frequent use of close-ups in amateur films.
3. To help bring our readers to the realisation that family films can, and should, be made interesting to people outside the family circle.

The subject of the competition can be tackled by every amateur for everyone either has a family or is a member of one. And there is nothing, of course, to prevent your filming other people's families. At

first sight, however, it may appear that we are asking for a collection of shots of the family gaping at the camera. *We most definitely are not!* We want to see a goodly proportion of close-ups (a family film must necessarily



It is possible to secure some very attractive shots round the family hearth, which might in itself be the chief feature of a family film. Place your photofloods in the empty fireplace (which, of course, will not be shown in the picture) and the lighting will have the effect of coming from the fire.

One Subject for All Entries: "The Family"

contain a considerable number of them) but those close-ups must have a meaning. Merely planting Aunt Jane a few feet from the camera, filming her, and performing the same unkind office for Father, Mother, King Baby and the rest, just will not do at all. You must build a little story or theme round them. Here are a few suggestions:

Monday Morning at "The Limes"

This film might begin with a close-up of an outspread newspaper. Close-up of Joan trying, furtively, to read a bit of the news. Paper is lowered, revealing father's frowning face. Joan pouts. Father's frown deepens, then he disappears behind the paper again. Close-up of John, toast in hand, nonchalantly turning up corner of paper to read the sporting news. Father's hands on paper clenching. Paper lowered with a rush. Father eases his feelings: "Can't I snatch a few moments to read the paper without you children interfering?" etc., etc., (but a title would be quite unnecessary.)

Close-up of mother, resigned and tolerant. She looks over to: semi close-up of baby, who is having difficulty with his porridge. Close-up of chubby hand grasping spoon. Spoon slips. Close-up of paper. A lump of porridge, catapulted from the insecurely held spoon, flies on to it. Father puts down his paper savagely. It flicks his toast on to the floor, and so on.

Or perhaps you might prefer to show (as in the majority of the homes into which *Amateur Cine World* goes we are sure is the case) a very happy family where all goes well and father encourages table talk.

Father Minds the Baby

Mother goes out shopping, leaving father to mind the baby and cook the dinner. Of course he fails miserably. The dinner is burnt and instead of him getting baby to sleep, baby croons father to sleep.

As I See It

Father's idea of what mother does about the house, and mother's idea of what father does at the office. This film would offer a good opportunity for some



Don't forget that plenty of close-ups and semi-close-ups are necessary in a film of the family. But don't have the subjects gaping at the camera. If the film is to be a worthy record of the family you must aim at capturing them as they are, not in studied poses.

amusing animation work. For instance, to show father's impressions of mother's work, you could get plates and dishes to wash and dry themselves without any human agency, clothes could hang themselves

out to dry, they could iron themselves, the vacuum cleaner could move along the floor of its own volition. The idea, of course, is that father thinks mother has really nothing to do. Similarly, mother's impressions of father's business life might be conveyed in pictures of him sleeping gently over his morning cup of coffee, dozing after lunch, yawning over his afternoon tea and sleeping in the train going home.

What a Big World!

The world as it appears to baby, the film being taken principally from her viewpoint. There is an opportunity here for some imaginative touches. To take one instance, you might have a shot of an alsatian
(Continued on next page)

SIMPLE CONDITIONS OF ENTRY

1. This Competition is open from February 16th and closes on Sept. 15th. Only amateurs and amateur cine clubs may compete. None of the entrants submitting films must have received any professional aid in their making, other than processing and titling. With regard to titling, it is immaterial whether titles are done at home or not, but should two films be equal in merit in other respects and there is nothing to choose between them, the award will be made to the competitor who has made his (or her) own titles. Films will be judged upon photography, composition, construction and editing.

2. Each film must be accompanied by a stamped addressed label for its return.

3. While, of course, every care will be taken of films submitted, AMATEUR CINE WORLD cannot accept responsibility for them.

4. AMATEUR CINE WORLD reserves the right to make enlargements for publication from any film and also to make duplicates of prize-winning films.

5. The judges' decision is final, and no correspondence can be entered into concerning it.

Simple PLOTS for FAMILY FILMS

(Continued from wolfhound as it appears to baby, mix a previous page) shot of a lion from a grown-up's viewpoint and then return to the dog. In the minimum of footage you would thus convey how very fierce and big the dog appears to baby.

As soon as you put pen to paper many ideas will occur to you. The daily home life in itself offers endless possibilities. They can be seriously treated or touched with humour. But choose a simple little plot. It is easier to work out than something elaborate, besides which simplicity, if sincere, is always effective.

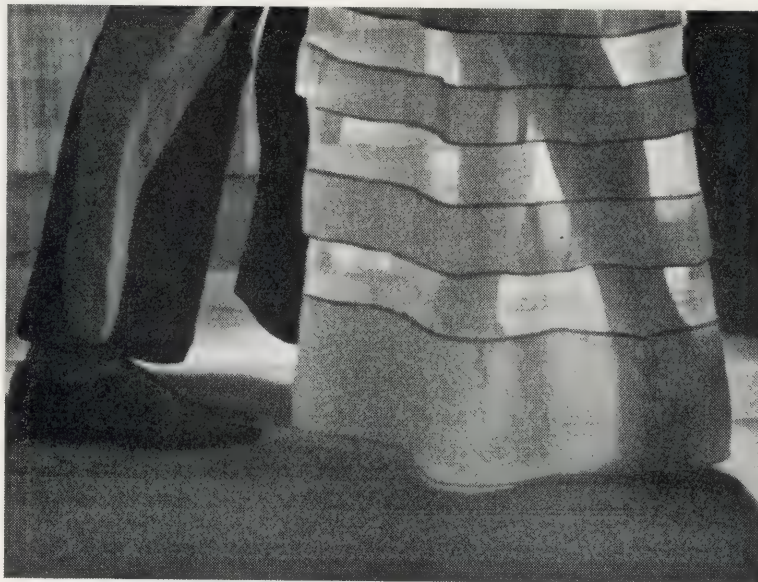
What a delightful little film could be built round the ritual of baby's bath and bedtime! Such a film needs practically no plot; the theme is self-sufficing. We can visualise a film which opens with a shot of a thermometer being swung to and fro in a bath . . . But stop a minute! What about a shot of a toy duck floating in the bath and then baby's hand clutching it? Or if the ritual is carried out in the family bath and not in the small collapsible one used for very small babies, you could pan along to her from the duck. Then there would be close-ups of the delighted family looking on, shots of little garments hung out to air, and so on. You will be surprised how quickly ideas occur to you once you have settled down to it.

Bear in mind that plenty of close-ups are required. This does not mean that they must all be of people. They can be of things as well. In a scenario we shall publish next month there are many close-ups and semi close-ups of

things as well as people. To take a case in point, a shot of bath water gurgling and swirling after the plug has been taken out is matched with a



The daily housework is such an essential feature of family life that if you aim at making a homely little picture you will do well to include some shots of it. Don't forget the commonplaces. They will give sincerity and verisimilitude to your work.



Shots of feet can be as eloquent as those of faces. For instance if you want to convey the passing of time with economy of footage and without any titles, a shot of feet walking along the pavement could be followed by a shot such as the above.

close-up of fat bubbling in a frying pan in which breakfast is being fried. Incidentally, this scenario is for a film which will last rather longer than 7½ minutes and hence you are not advised to copy it for the competition. You may do so if you like but marks will be deducted for lack of originality. Any of the ideas we have given above may be used; if the ideas are merely adapted, no marks will be deducted, but if they are copied slavishly then inevitably some marks must come off your score.

In a film of the family many of the shots, one supposes, will be taken indoors with artificial light. We hope to see a lot of indoor work, but at the same time it should be understood that you can please yourself as to whether you film indoors or out, or both.

R.P.S. KINE GROUP.

At the first meeting this year, on Jan. 25th, films by members and the London A.F.C. were shown and discussed. Later Major Adrian Klein gave a technical description of the Gasparcolor 35 mm. process and cartoon films, and a trick film made with models giving a plastic effect, were projected.

The colours were very brilliant, but it remains to be seen how the process will behave with natural-coloured natural objects. On Feb. 22nd Mr. D'Arcy Cartwright will show his Austrian picture, "Salzkammergut," followed by a discussion between a professional film editor and director.

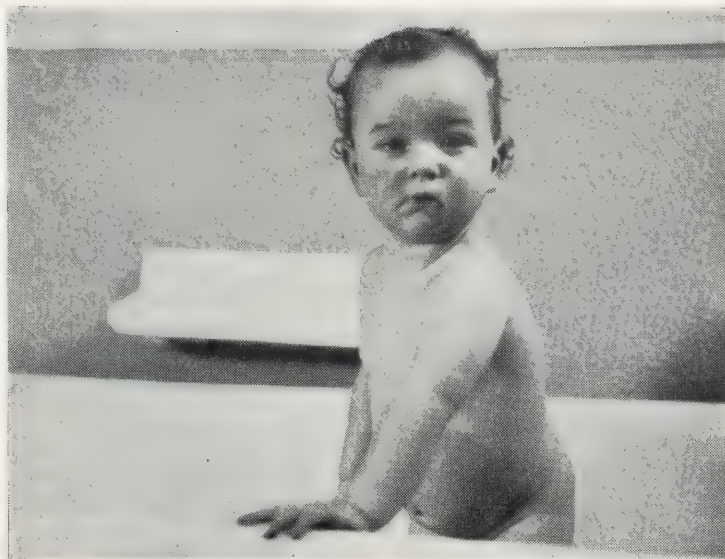
NIGHT SHOOTING *at* HOME

Practical Data on the Use of 'Photoflood' Lights

By

GEOFFREY H. WOLLASTON

THE author, having embarked on a cinematic record of the growth and development of an infant son, was faced with a problem during the winter months, when outdoor work is seldom possible. The child reaches the stage when practically every week reveals in him some new accomplishment worthy of recording. Moreover, such ideal cinematic subjects as "Bathtime" and playing with those cuddly toys are of necessity only obtainable with an indoor setting. Some good shots have been secured, equipped only with a modest f/3.5 lens and two Photoflood lamps in reflectors, on Super Pan stock.



This delightful picture is a reproduction from one of the experimental stills taken under the conditions illustrated below.

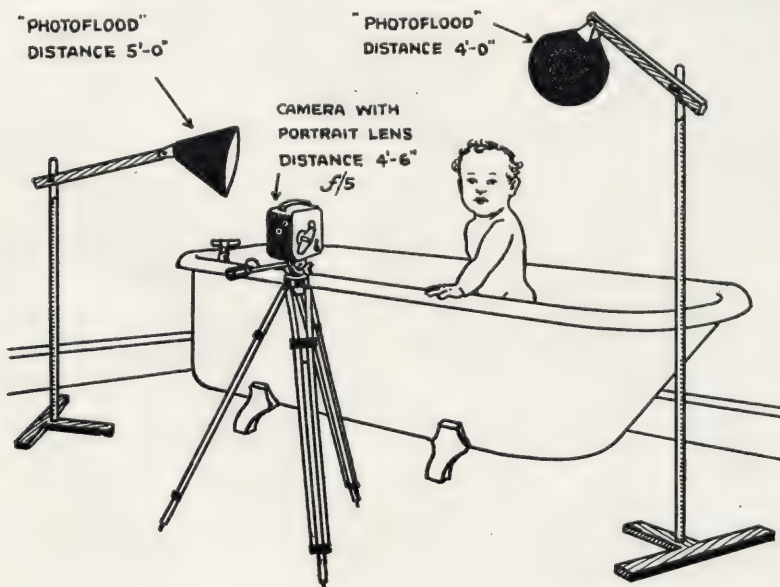
Experimenting at Minimum Cost

With a view to experimenting at a minimum cost it was decided to set up the lighting arrangements, carefully recording them, and take half a dozen "stills" at an exposure of $1/25$ th second at various lens apertures on panchromatic plates, approximating in speed to the film stock to be used, and develop them equally for a given time. The negatives could then be compared for shadow detail and clogged highlights and an approximate correct exposure determined. At the same time, it would be possible to calibrate an exposure meter for this class of light for future subjects.

For example, Pathe P.S.P.F. film is rated at a speed factor of 650 H. & D. (to daylight). It was decided to make the trial "stills" using Ilford S.G. Pan plates,

which are correspondingly rated at 700 H. & D. Now one maker's rating, unfortunately, does not necessarily agree with that of another, and in fact, the Ilford plates, according to Messrs. Burroughs Wellcome's plate speed factors, are a shade slower than P.S.P.F. film. This, however, would be compensated for by the fact that the cine camera exposure is $1/30$ th second against the still camera's $1/25$ th second.

The results of the author's investigations, boiled down, amount to this, that using the exposure meter in the ordinary way with Photoflood lighting, a film speed three times slower was found to be about right. In other words, give the same exposure as if a 3x filter is being used. The meter would then be pre-set to a film speed of something over 200 H. & D. for P.S.P.F. stock.



Using the Photofloods

A convenient method of using the Photofloods is shown in the illustration on this page, which is self explanatory. The lamp holders are mounted at the ends of adjustable arms, one being capable of a higher position than the other. By this means almost any arrangement or combination is possible. Each holder should have at least two yards of free flex with a plug at the end. The plugs go to two sockets wired in parallel and connected to any convenient point. The reflectors are made from sheet card, as used for show card purposes and having a slight glazed surface. The angle can be adjusted at the end of the arm.

In setting up preparatory to shooting it is advisable to fit the lamp holders with ordinary lamp bulbs until the desired modelling is obtained; the best effect is generally with

Set-up for lights and camera for taking the indoor shots described in this article.

(Continued on next page)

LIGHTING *for Indoor Shots* (Continued from the previous page)

one lamp somewhat nearer the subject than the other. In this way the life of the Photofloods, which is given as only two hours continuous burning, is considerably lengthened. Care is also needed in shielding the lens from any possible direct glare from the lamps.

The photograph, which is a print from one of the experimental "stills," shows the type of shot which was required for "Bathtime," and it may serve as a guide to give lighting data for this shot. It should be stated that here are conditions where the subject was surrounded with highly reflective walls, etc.

With the two Photofloods respectively 5 feet and 4 feet distant from the subject and each at an angle of about 45 degrees, a stop of $f/5$ will suffice. For less favourable conditions as usually met

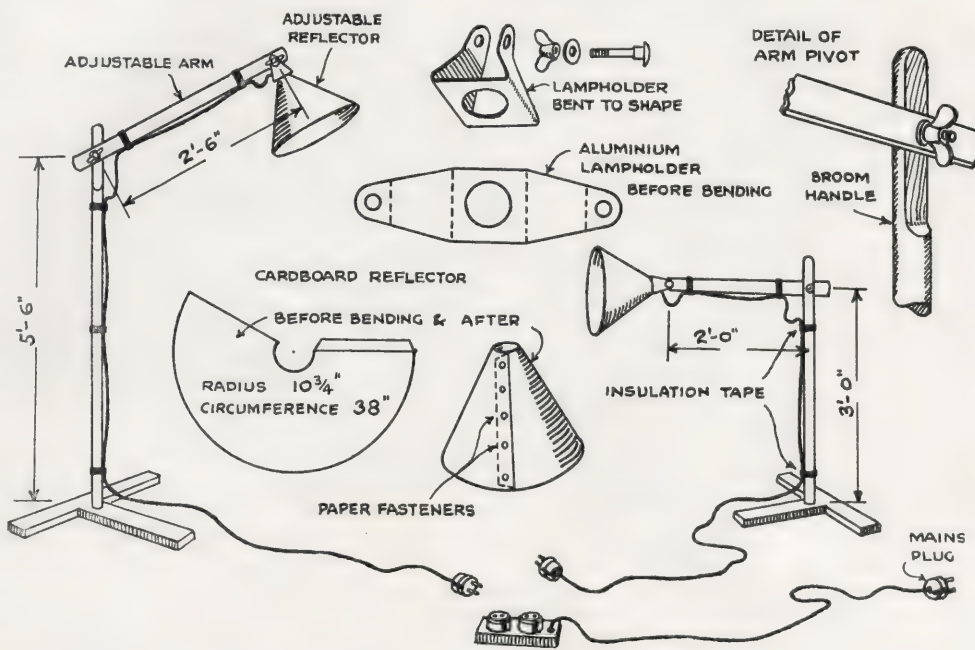
with in the average living room, and with a similar lamp arrangement, the lens should be opened up to $f/3.5$.

Closing in the lamps to the subject makes a great difference in shortening exposure (the law of inverse squares) but rather narrows the available stage or field

of movement. In the case of a young child, it is a good plan to arrange some absorbing attraction to keep him in the range of the lamps.

Spotlighting from above can be indulged in if desired, in addition to the main Photoflood lighting, using a 100 watt lamp in deep reflector (to avoid direct light entering the lens). The point to bear

in mind is to obtain first a satisfactory front lighting, then to introduce the spotlight, but making no allowance for it in adjusting the lens stop.



Sketch showing construction of the lamp holders

On PREPARING *the* SCENARIO (Continued from page 540)

suggest to the director what close-ups to shoot. Taking a passage of this type from a treatment: "*The weary men return at sundown after a day of hopeless search. The only response to anxious enquiries is a shrug or a shake of the head.*" The scenario might run as follows:

1. L.S. Slow fade on. The party approaches, straggling across the road. MIX TO:
2. M.S. Slow pan. They walk wearily, and in silence. CUT TO
3. L.S. A group of people hurry to meet them. CUT TO
4. M.S. They come up with the returned search party. CUT TO
5. M.S. Pan. Anxiously, they ask for news. CUT TO
6. M.S. Those of the search party bow their heads. CUT TO
7. C.S. One of them slowly shakes his head. CUT TO
8. C.S. Another shrugs and turns away. CUT TO
9. L.S. Slowly they all move towards the village. Slow fade out.

It is not necessary to state that the shots must be long, because the director will at once realise this for himself

when he sees that the scene is one calling for a slow tempo. The scenarist who is able to work in full sympathy with the director is the one who will see the best results come from his work; but where he has to work alone, the scenarist must rely even more on his imagination, to make the written image of the treatment into a strong pictorial image for the screen.

GRADUATED SKY FILTER for PATHE CAMERAS

A white sky often comes out overexposed with considerable halation when one has endeavoured to get a good ground exposure and I find that a *graduated* sky filter (not made for Pathe cameras) is extremely useful for bringing in clouds and cutting out halation while not interfering with the ground exposure at all. The Kodak Sky Filter No. 1 (made for Still cameras) will fit the Pathe 9.5 camera quite well and although much is heard of optically flat surfaces this cheap filter causes no distortion whatever.

T. H. Brown, L.D.S., 35, Parliament Rd., Middlesbrough, Yorks. receives 2/6 for this hint.

READERS' FILMS

Reviewed by "AMATEUR

A CRUISE IN BROADLAND. By M. B. ANDERSON. 9.5mm.

This film is a holiday record which is a pleasant mixture of scenery and personal shots. The photography is of normal standard, with here and there a particularly beautiful shot. An outstanding one is an exquisite rendering of a sunset and clouds near Norwich. The cutting and continuity are good. The author has been brave enough to cut out *nearly* every piece of redundant footage, while the timing of shot to shot has been well done.

Briefly, the film shows us the holiday voyage of a power-driven craft through the canals and waters of Broadland with a few shots of the sea. Interspersed are interesting pictures of moments and incidents of the holiday period and some real close-ups of the people concerned. We learn to like the people and the boat and the place and so the film fulfils its intended purpose.

One sequence which should be particularly commended is that under the title of "How Not to Sail." It is good because it is equally amusing to the amateur yachtsman and to the landlubber who does not know a binnacle from a mainbrace. We have awarded an *Amateur Cine World* leader.

THE TITS, ETC. By DAVID S. RIDDOCK. 9.5mm.

Mr. Riddock, in sending in his reel, almost deprecates his own action in sending it. We, Mr. Riddock, thank you for allowing us the opportunity of seeing this delightful little film. It is obvious from your handling of it that you love your subject and are in complete sympathy with it.

With considerable patience the author has obtained a number of shots of Great and other Tits, Robins, Blackbirds and other birds on a bird table and by selection of the shots and witty titling he has made a most amusing set of incidents built around the food which they so much enjoy. In one delightful shot we see 'Sandy Starling' feeding 'Sandy Junior,' who thoroughly enjoys the process. Then we pass on to 'Titville,' in which Robert Great Tit goes house-hunting and finally alights on an abandoned doll's house. In part of this sequence the camera impersonates the bird in his flight in search of a residence.

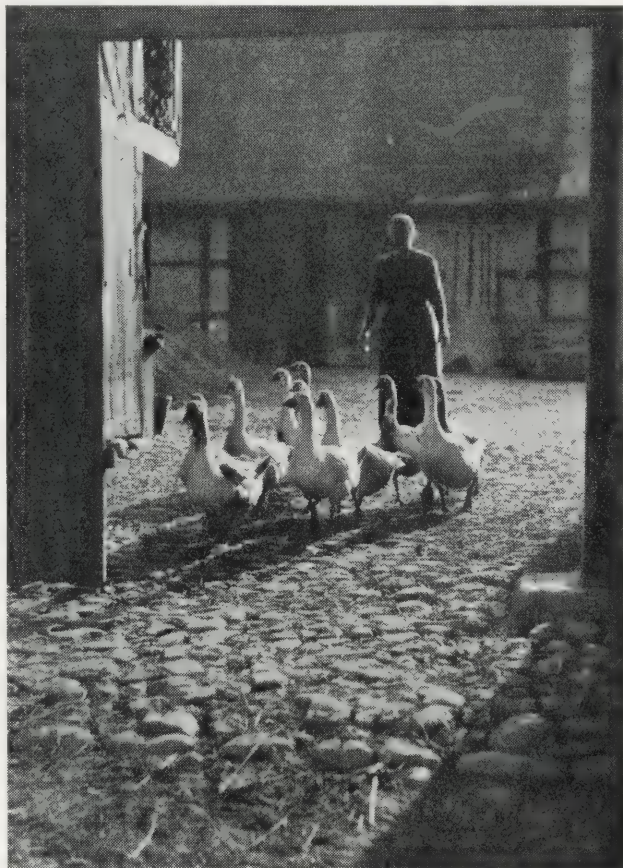
The photography of this film, judged by ordinary standards, is good throughout. Remembering the elusiveness of the subjects it is outstandingly so. There are some particularly commendable exposures in among foliage. Here and there, however, is a little over-exposure. As we have already indicated, the editing and titling are first class. A leader for this one, of course.

A SIGHTSEER IN LONDON. By J. W. ACRAMAN.

The author of this film accompanies it with a letter saying that "the London shots were obviously the work of a provincial, but I hope you London dwellers will not be too hard on me." How little Mr. Acraman knows us London dwellers! The man who lives in

CINE WORLD" CRITICS

Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, *AMATEUR CINE WORLD*, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.



A delightfully grouped picture in which the figures are admirably placed in relation to the scene. When taking films study this matter of grouping carefully. Be careful, for instance, that neither background nor foreground are so prominent that they obscure or confuse the focal point of interest.

any given place is probably more blind to its pictorial and photographic possibilities than anybody else under the sun. It probably needs a Japanese to come here and show us the beauty of sunlight falling on a London drain grating and making a pattern, just because we see that very pattern every day and are unaware of it. That is why we frequently publish photographs showing the pictorial possibilities of mundane things. One of the boons that comes to the man who conscientiously practises cinematography is the greater ability to see such possibilities. He moves in a richer world of beauty.

Mr. Acraman has given us a sort of magazine reel, but it is well done. The only reason why we have not awarded a leader is because the titling is incomplete. The subjects we see are the Tower of London, the Zoo, the Houses of Parliament (one of the subjects

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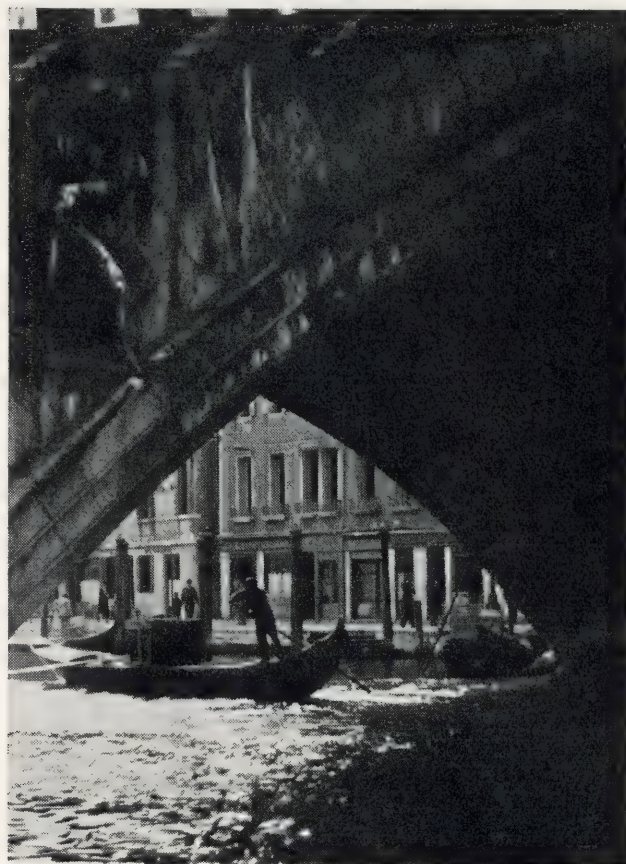
without title), St. Paul's, the Quadrant, Regent Street and Buckingham Palace. All these form the London section and Mr. Acraman's provinciality certainly manifests itself in his refreshingly new viewpoints. Derbyshire Picnic, Down on the Farm, Holiday in South Wales (split into two sections, the Town and the Cliffs), and Mannin Moor Race are other sections in an extremely varied record of a year.

The general level of the photography in every case is good, although there is some under-exposure in some of the Welsh sequence, in the Town. In the Cliffs sequence we have one or two excellent shots of distance landscape with waving corn in the foreground. 'The Horse,' which we have not mentioned before, is a pleasant little sequence of different breeds of horses and their usefulness.

'Mannin Moor Race' fails to be impressive in spite of the presence of Brian Lewis. Some shortening of the individual shots would speed up what at present runs very slowly, while a few telephoto shots of the actual cornering cut in among the other shots would have increased the speed of this sequence. As it is, the layman sees a whole series of shots very much alike (except that some of them are crooked) and some witty, snappy titles are needed to provide the interest and variety which are not in the pictures themselves. The boating shots are rather too much alike.

UNTITLED FILM. By A. WESTERN. 16mm.

This is a holiday record reel with a Dufaycolor sequence at the beginning and another at the end. The movement of the camera is very erratic in several places and there is a tendency to under-expose.



READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(Continued from previous page)

We would hardly call this a good example of the holiday film. There is too much insistence on the personal—the family album touch—while some subjects are given undue prominence. For example, you could make a complete reel on 'Dogs on Holiday' out of this reel and still leave enough dog shots for the main film. Also, there is nearly enough material for another reel on 'Amateur Wrestling—Male and Female All-Weight Championships.'

In the Dufay sequences a good colour sense has been shown and excellent use made of coloured bathing costumes, the sea and a striped boat, but the whole thing is twice as long as it need be. We suggest, Mr. Author, that you cut it in half and then when you have worn out one half you will have the other to fall back upon! In the opening of the black and white sequence you show first a close-shot of a man, and then we see him coming in from the sea in a long shot. Why not reverse these? Some against-the-light shots in this swimming section are very good indeed.

The exposure of the second Dufaycolor sequence is better than the first one, but some shots are still under-exposed. The pictures of gulls and cliffs indicate one of the ways in which colour film can attain its full usefulness. The last shots in the black and white section, of a similar subject, seem rather flat and tame in comparison.

We suggest that the author should go over this film, drastically cut it, impart some rhythm into the sequences and then work out a series of witty, pithy titles which will hold the film together and increase its entertainment value. At the moment it is too intensely personal to appeal to an outside audience. The points of merit in the film are the nice angles and compositions and light effects and the consistency of the photography. But do please cut out those sea lions!

BLACKPOOL, 1934. By J. P. ROBINSON.

9.5 mm.

The main title of this film is in white letters on a picture of the Tower outlined against the white sky. White on black or grey for easy reading, please! The shots of the amusement park are far too many and should be cut, particularly in view of the fact that in none of them is the real holiday spirit captured. There is too much, too, of the electric car. Much footage has been expended in showing it running along, but there is not one close-up of it. We are prepared to admit without quibble or question that it runs all right; what we would have liked to have seen was something of *how* it works—a close-up of the car. Again, in this sequence there is a shot of a street down which we expect the car to come, but it never comes. This should be cut out.

In some cases the author has been attracted by colour and he is also guilty in one part of pictorial tautology. We have a title, "Seagulls," immediately followed by shots of the same. We have noticed lapses of this kind in a number of the films submitted to us recently. It

Notice how the arches of the bridge are both frame and subject matter of the picture and the balancing of the against-the-light effect on the water with the black mass of the arch.

Reviewed by AMATEUR CINE WORLD Critics

is the filmic equivalent of the child's labelling of his rudimentary drawings: "Pussy," "dog," and so on, although in the kid's case there is some excuse, for we do not always recognise pussy as pussy. Against these defects, however, we have to balance the admirable exposures and pay a tribute to the good photographic quality of the film. The author is wise for his years (he is 15) for he uses an exposure meter.

"Blackpool, 1934" gives one a good idea of what Blackpool looks like, but the essential spirit of the place remains hidden. A foreigner would hardly guess from it that it is here that the North of England makes holiday, that here the Yorkshire lads and lassies come for their annual beano, that whole towns migrate here for one red letter day of the year. Still, this is a pleasing holiday record which gives evidence that the author is working on the right lines, and if its promise bears fruit we shall have to save up some praise for his next production.

DEVONSHIRE, ITS SEAS AND TEAS.

By D. W. O'KELLY. 16mm.

The title does not accurately describe the film. The author sent a note explaining why this is, but would it not have been better for him to have spent a few shillings on having a more appropriate title prepared? We found the film stock was rather dirty—extremely so in parts. Some of this is incidental surface dirt gathered since the film was in the owner's possession and can easily be cleaned off with a cleansing solution. Some of the other blemishes, however, seem to have occurred during processing, because they are accompanied by some well defined thumb prints. It suggests the idea that the finger print system might be used as a method of identifying careless processors.

The photography itself was rather variable, there being both over and under exposure. An example of the latter can be seen in some shots of a model boat pond. On the other hand, some shots taken in quite bad weather were creditably exposed.

At the beginning of the reel the author has taken a sequence from a speed boat. Where the pictures are confined to impressions of water the effect is good, but the method fails when long shot impressions of cliffs and shore are included. The white cliffs of Albion are essentially stable objects—they do not indulge in jigs. There is a mystery in the film. We are shown a seaside place, but apparently it has no name.

There are some particularly attractive shots of sailing boats and people in which shadows play an important and attractive part.

And we see some really beautiful shots of Cockington's Churches, cottages and scenery, although there is a somewhat puzzling mixture of day and night impressions. At this part of the film there is a blemish consisting of spots and mottling. This is beyond the control of the author and may be due to a number of different causes. We shall be glad to advise him further about this.

The use of a map to demonstrate the name of Dittisham is carried out in a most ingenious manner, then there are some shots of a regatta, an estuary and some



The low viewpoint serves the purpose of apparently accentuating the length of the avenue and the height of the trees. Try to ensure that whatever viewpoint you select has meaning both in itself and in relation to the rest of the film.

houses. After this the film wildly departs from its dedication with a title: "Then Ulster," pictures of a suitcase and a car and of the Ulster T.T. This is the least satisfactory part of the reel, but no doubt the author had to stay in one position and do his

best. But he shows possibilities and we hope to see another of his productions.

FIFTEEN MINUTES TOUR. By A. R. 9.5 mm.

The titles in this film come in for strictures, as they do in so many amateur films. In this case, however, our criticism is directed not at the style or placing of lettering or exposures (all of which are quite competent), nor the content of the titles in relation to the pictures, but at the literary defects. It is incorrect to put the names of places in inverted commas in titles. In this film, the name of every place visited is decorated with quotation marks. We have: *Port of "Liverpool,"* *A Tour Round "London"* and so on. These titles should be remade, as must that about the Southport Baths in which there is a spelling error in the word "Southport." It is a careless slip and nothing more, but this and the inverted commas create a bad impression.

The film opens with some very nice bird's-eye views of the port of Liverpool but these are rather spoiled by erratic camerawork. In such views even more than in

(Continued on next page)

Personal MOVIE-MAKING Technique

(Continued from previous page)

ground shots slow, smooth panning is essential—if one has to pan at all. In this Liverpool sequence there is a really lovely shot of a man, woman and child in semi-silhouette framing a view of a ship on the water, but the editing is rather confused. In one moment we are on a boat, in the next seeing it from a distance, then back on it again. If the boat is the primary object of interest perhaps the best order is: long shot of boat, medium shot, close-up, then scenes from the boat itself with some part of it which we can recognise from the other shots for use as a frame and to show that it is from the boat we have just seen that the views now presented are taken.



In the London section there is too much tilting of the camera for statues and famous buildings and there is also more panning than there should be, but all praise to the author for some very good close-ups in the Zoo sequences. The film contrives to show us quite a wide variety of interesting places and should prove a useful record, but there needs to be more originality in camera approach.

HAPPY HOLIDAYS IN THE ISLE OF WIGHT. By W. C. BALL. 8mm.

Here is another beginner who confounds the 'veterans.' Mr. Ball informs us that he commenced cine last March. His fairy godmother evidently gave him a cinematic eye. Not only are his exposures almost faultless throughout the film, but his sense of composition and angle is highly developed. Almost every shot is a picture, while at the same time it is free from eccentricity. The most significant things have been chosen for record, while the whole thing has been joined together into a smoothly progressive rhythm which does almost as much as the shots themselves to establish the required atmosphere of care-free happiness.

Mr. Ball panorams with the steadiness of a gyro-head tripod; in fact, in some shots he was almost *too slow*. But what rather puzzles us is the introduction of lengths of black stock in three places. If this was deliberate the device has not quite succeeded. An entirely black screen is rather a dangerous thing, particularly without accompanying music. It allows the audience too much time for independent thought and sometimes the film loses its hold over them for the moment.

This film touches almost every aspect of a happy summer holiday; travelling, on land and sea, for the business of getting there and the pleasure of getting about; animals and children and grown-ups; bathing girls disporting themselves in the foreground of beautiful shots of rocks and sea; a 'Walkie' snap man at his nefarious work; reflections on the wet sand; luscious shots of a laughing baby; the *Daily Mirror* Eight; ancient Luscombe village; modern speed-boating and finally a lovely shot of a pier and sea against the light.

A 'Human' Film

The humanities have been introduced, but not too obtrusively. There is one excellent group of the holiday makers, in which they are all absorbed in something 'off-screen' to the right and totally unconscious of the camera. In other shots the subjects are frankly conscious of the camera, but without foolish posturing and mouthings. This film is well up to leader standard.

Although the film is a comparatively long one and is, to a certain extent, of a 'personal' nature, it is interesting to note that it held us to the end.

In reviewing a reader's film in this issue our critics state: "It probably needs a Japanese to come here and show us the beauty of sunlight falling on a London grating and making a pattern of it, just because we see that pattern every day and are unaware of it." Have you realised the pictorial possibilities of city streets?

ZOOLOGY ON PARADE.

By F. G. S. WISE. 16mm.

Here are some of the best titles we have seen for a long time. They are well drawn, the trick work is subsidiary to the importance of the words and they are perfectly photographed. Photographically the whole film is good, though there is a small amount of over-exposure in parts and the contrast is rather heavy, but we do not forgive such an experienced worker for leaving in light fogging and flashes, however slight they may be.

Actually this is not a film at all, but just a series of pictures of animals in a zoo. The angles are well chosen, the lighting is interesting, but the film does not mean anything. Here is a case where titles are imperative, for only the comparatively few know the names of all the animals. It is hardly sufficient to show an audience that there are a number of animals in the world of different shapes. In spite of this criticism, the general standard is high enough to merit the award of an *Amateur Cine World* leader.

What's NEW in

BAUCHET 9.5mm. FILM

Samples of this new 9.5mm film were submitted to us for test by the London Agents, Messrs. Actina Ltd. The new film is of orthochromatic type of a speed of approximately 17° Scheiner. The orthochromatic quality is fairly high, but the colour rendering was appreciably improved by the use of a pale yellow filter of a multiplication factor with this film of X3. A K2 filter having X6 normal exposure gave excellent rendering of clouds against a blue sky. At normal speed in weak sunshine $f/5.6$ and $f/6.3$ gave fully exposed results of close-ups and semi-close-ups. Some shots taken under similar conditions at 64 pictures per second were over exposed at $f/1.9$ and in some cases at $f/2.8$.

No processing formula was issued to us, and the stock was, therefore, processed according to the normal formula used in our own laboratory. We found that the grain was fairly fine on correctly exposed shots, and that the stock compared very favourably in this respect and in speed and colour rendering with competitive materials already on the market.

THE AMPRO PROJECTOR

What strikes one most immediately about the Ampro 16mm. projector is the particularly efficient light-trapping of the lamphouse, giving freedom from unwanted light leakage in the room. This, combined with flickerless, smooth projection and silent running, make this an outstanding instrument, while the crackle finish, and sturdy construction make it an ornamental one. The lamphouse, which is cooled efficiently, is equipped with a 500 watt lamp, and the direct optical equipment passes a very high proportion of the light emitted. There is a generous tilting device, framing and still picture attachments, and the instrument can also be run in reverse. The main controls are all conveniently grouped on the right side of the main baseboard.

Threading is easy and smooth, and is aided by a built-in pilot light and shields which not only prevent incorrect threading but ensure the proper running of the film. Rewinding is by motor, and can be performed without the lamp being alight. The instrument has folding arms of the normal type for transport packing, and the basic instrument, which works on 100 volts A.C., sells for £45, while a transformer for A.C. mains, and a resistance for D.C. mains, for voltages above 110, can be obtained from the English agents, the Sheffield Photo Company Ltd., Sheffield.

CINEX 8mm. PROJECTOR

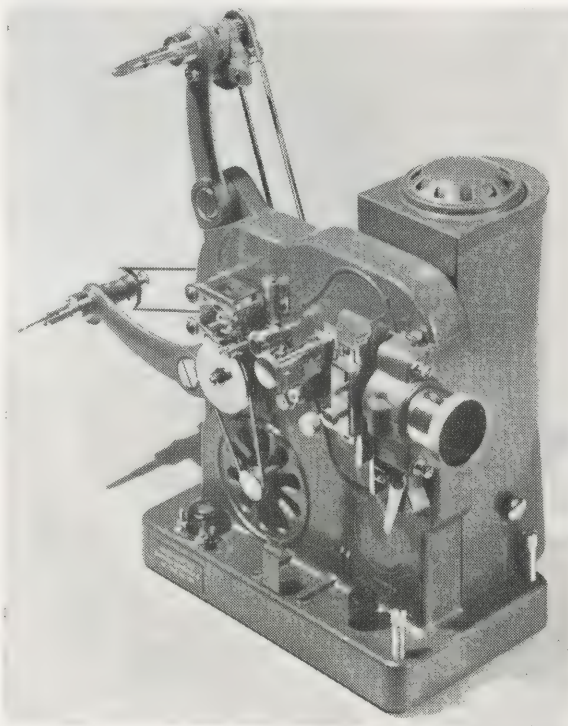
In appearance this new projector is exactly similar to the Bolex 16mm. and 9.5mm. projection instruments, with which we are already familiar, and has all the features of those instruments, including variable speed control, forward and reverse movement, still picture device, framing device by the usual method, and geared hand re-wind on the top spool arm.

As in the other models the lamp house is at the side of the instrument, and the light reaches the gate through a prism. This affords additional protection against blistering, and in addition to this the machine is equipped

APPARATUS AND IDEAS

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

with the usual safety shutter. The lamp house is fitted with a 400-watt lamp, and it is cooled by a powerful blower, additional efficiency being ensured by the use of a double skin inside the lamp house. We were not



The new Cinex 8mm. projector.

favourably impressed by the amount of light emitted by the projector.

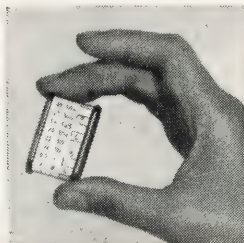
A desirable feature is the absence of unwanted light leakage from the lamp house, but in the back of the gate is a door which can be opened allowing sufficient light to be reflected back on to the sprocket to act as a pilot light during threading and adjustment of the machine. A single claw is fitted, which moves in a somewhat elliptical path, entering the sprocket of the film slowly but withdrawing very rapidly at the bottom of its stroke. The front portion of the gate can easily be removed for cleaning. Threading is easy as the same sturdy fittings are used as in the projectors for the larger sizes of film.

The machine has a small built-in resistance in the base, and will work on all voltages up to 125 volts. The price of the instrument is £25 10 0. An additional variable resistance which is supplied for the machine

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(Continued from previous page)

costs £1 17 6, and extends the range of working up to 250-volts. It is somewhat sturdier than the earlier models of Bolex resistance, and has one other improvement in that the sliding fingers which make contact with the resistance windings can be moved downwards by means of a small non-conducting knob instead of a screw-driver being necessary as hitherto. The leads to the resistance are fitted with a bayonet-cum-2-pin plug fitting on the supply end, and push through pear switch between the resistance and the projector. A handsome blue carrying case to hold the projector, resistance, spools and accessories, can be obtained for £2 0 0.



A FIVE SHILLING EXPOSURE METER

Sands Hunter & Co., Ltd. have submitted to us a sample of the new Leudi Exposure Meter, which sells for the modest price of 5s. od. This tiny instrument consists essentially of a tiny wedge of tones, contained within a small tube, each density being numbered. The tube is held several inches from the eye, and the middle tones of the subject are examined through the wedge, the last visible number on the scale being decided. This is then offered against a scale on the outside of the meter by means of an ingenious sliding cellophane band, which moves over a series of diagrams of light con-

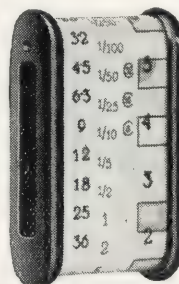
Test REPORTS

ditions, and the appropriate apertures, which are also on the cellophane band, position themselves automatically against exposure times.

The meter is calibrated to work with material of a speed of 24 to 26 degrees Scheiner, but it is possible to modify the readings for other film materials. The instrument does not appear to take account of differences of actinic of the light at different times of the day, although the user is instructed to use the lower light values for the ends of the day.

FILM-FLEX AND COLOUR FILMS

Our noses tell us of the growing use of Film-Flex, for its characteristic smell emerges from many of the film cans we open these days. This material is used to damp the pads of humidors cans and contains a number of substances which will restore to film the flexibility and freedom from brittleness which it may have lost through being dried as the result of long storage or the effect of the heat of the projector lamp. It was feared, however, that in the case of colour films which contain the colour



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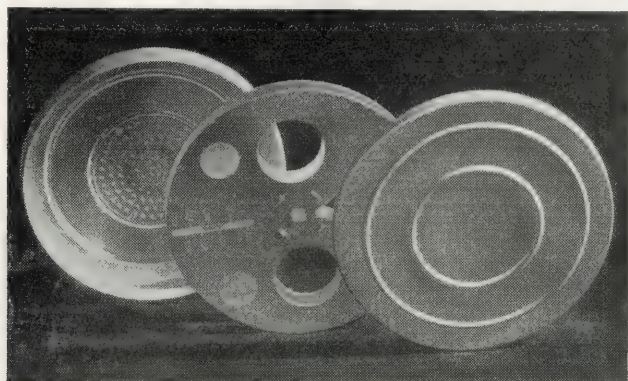
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within the film itself, the presence of certain substances in Film Flex might cause the deterioration of the dyes in these films. We have now concluded a series of tests and have discovered that while Film Flex will affect the dyes in such films if the fluid itself comes into direct contact with the films, no deleterious effect need be anticipated from the use of Film Flex in the humidifier pad in the normal manner. It can be used with confidence.

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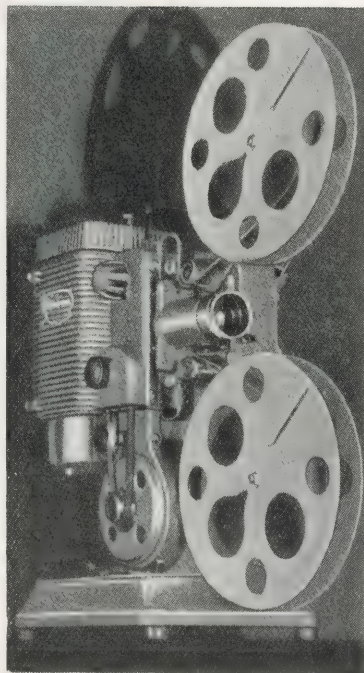
taken at 16 pictures per second. To enable this to be done Messrs. Bell & Howell have introduced a new two-speed electrical governor, which will enable pictures to be shown at both 16 and 24 pictures per second.

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- 7 Pilot light embodied in the casting.
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What the SOCIETIES are Doing

A.C.A. (Newcastle & District)

Hon. Sec. : H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne, 1. Films entered in the competitions for the Longhurst and Burns trophies were shown at a recent meeting. They were adjudicated and criticised by Mr. S. Gordon Hilton, A.R.P.S. Winners were: 16mm. class, "Trolfjord," by T. Temple; 9.5mm class, "A Study in Contrasts," by Miss Mary A. White. Recent programmes have included films from York and Bolton societies and a travel film taken on a tour in Switzerland by E. Capstaff, one of the members. The annual public show takes place on Feb. 13, 14 and 15. In addition to the association's productions, members' scenic and documentary films will be shown.

Ace Movies

Hon. Sec. : E. G. Notley, 2, Highfields, Albion Road, Bexley Heath, Kent. After an accident to the camera (due, we understand, to the exuberance of the hero) work on the society's production, "£20 Reward" has been resumed. A talk and demonstration of Dufaycolor was recently given by Mr. G. H. Sewell. A programme of films by the Bolton A.C.S. was given on Jan 23rd. The general opinion was that their new story film was a very good piece of work. The L.M.S. film, "The Royal Scot," was shown on Feb. 7th. There are vacancies for new members.

Reports for the April issue of "Amateur Cine World" should reach us not later than February 28th.

Atlas Motion Pictures

Hon. Sec. : P. T. Handford, Coleridge A, Christ's Hospital, Nr. Horsham, Sussex. This society has decided to concentrate on 16mm. but to use 9.5mm. occasionally. With regard to sound, S.O.D. is to be used in preference to S.O.F. A programme of library films was given on Jan. 26th and another on Feb. 15th in which "My Face is My Fortune" (Finchley A.C.S.) was also shown.

Blackheath F.C.

Hon. Sec. : Mrs. B. Vale, 72, Hervey Road, Blackheath, S.E.3. The annual general meeting was held on Jan. 16th and was well attended. There has been a steady growth of membership from 30 to 126. During the year eleven shows have been given, the club dance held, two feature films made (both of which were awarded the *Amateur Cine World* leader), six newsreels and a few interest and documentary films. "Local Industries" has been started and will continue with its own group throughout the year. The accounts showed that the club was carrying forward quite a decent balance on the right side.

For this year it was decided to produce

one serious feature film for entry for any competitions that may be available for that type of film. It is to be called "The Street Player," the scenario is complete and shooting will start immediately. After the meeting the club's productions, "Auntie" and "Scum" were shown, together with a local newsreel.

Bradford Cine Circle

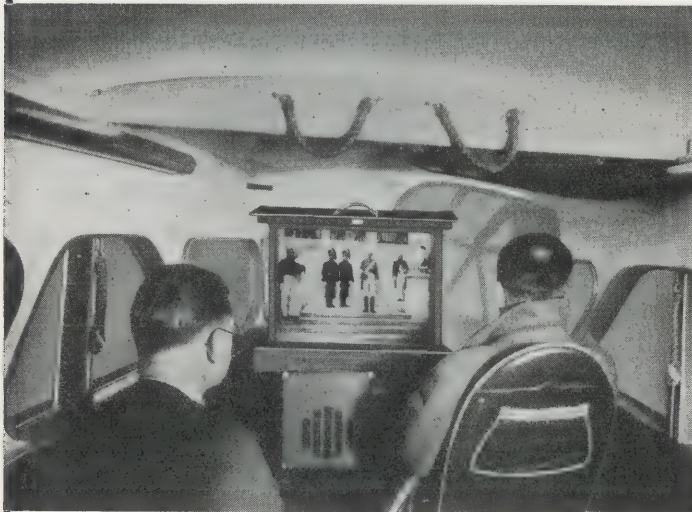
Hon. Sec. : A. C. Whitehead, The Towers, Clayton, Bradford. Films from the Rhos, Aristos and Seall societies were shown during January. On Jan. 22nd the Circle gave a public show of their film, "The Story of Bradford." The programme also included "Pipes" and "The Worst Industry," both members' private productions. There was a full house and good Press notices. "The Story of Bradford" has now begun its tour of the clubs.

Canterbury C.S.

Hon. Sec. : L. G. Goulden, 36, High Street, Canterbury. A documentary by L. J. Goulden appreciative of the work done by the Alford Aid Society at their day nursery for delicate children was shown at the annual meeting of the Alford Aid Society and most enthusiastically received. Another member, S. W. Bligh, presented a film of an outing organised by Rotary for crippled children. Until a studio is secured (when it is hoped to embark on an ambitious programme of production) the series of talks and projection

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meetings is being proceeded with. At a recent meeting J. H. K. Blundell, who visited the Nottingham A.F.S. last year, gave a résumé of the activities of that society and made some useful suggestions for widening the scope of the Canterbury C.S. On Jan. 21 D. Biggleston showed a film taken on his recent tour of the U.S., giving a lucid running commentary. A second social and dance has been arranged for February.

Cheam Fields F.C.

This club is giving a "film evening" on March 8th, at Cheam Hall, Cheam, when their latest production will be shown, together with other amateur films. Admission by ticket only, bookable in advance, from S. G. Barnett, "Flixton," Burdon Lane, Cheam, Surrey.

Coventry A.F.S.

Hon. Sec.: L. Bonham, 252, Stoney Stanton Road, Coventry. This society is now over a year old. Their cinema was opened on Jan. 16th and was described in the Press as "Coventry's Nineteenth Cinema" and "Coventry's New Cinema." The society's productions, "Coventry Hospital Carnival" and "The Prince of Wales' Visit to Coventry" were shown at St. Mary's Hall on Jan. 31st. Over £20 was raised from the dance and Xmas draw. New members are still welcome.

Dewsbury & District A.C.S.

Hon. Sec.: N. Craig, "Arundel," Carlton Avenue, Batley. Two meetings have already been held of this new society and it is proposed that they shall be held on alternate Thursday

evenings in future. The president is Mr. Richard Shires. Enquiries concerning the club are welcomed.

Eastern A.F.S.

Hon. Sec.: C. Packman, 18, Margery Park Road, Forest Gate, E.7. The last production, "Misunderstood," featuring Gladys Watson and Jack Smith, being well received, the director, C. Packman, is to direct the next picture, "Coastal Road." The cast includes children and a dog. Members are still required, ladies being especially welcome.

Esso Amateur Films

Hon. Sec.: A. Deacon, 4, Woodcote Road, Caversham, Reading. This is a new Reading society. The club has made one short film and preparations are being made for shooting a longer one. Membership now stands at 15.

Finchley A.C.S.

Hon. Sec.: E. E. Thompson, 266, Hale Lane, Edgware. Prizewinners in the society's 1934 holiday competition (judged by the Hon. Anthony Asquith, Geoffrey Collyer and C. L. Blatch) were presented with their prizes on Dec. 10th by the Mayoress of Finchley. The awards were: Class A (16mm.) Coburn Challenge trophy and replica: E. E. Thompson. Runner up: H. T. Gulzow. Class B (other substandard sizes) Loew-Thompson trophy and replica: S. Peachey (8mm.). Runner up: R. M. Lee (9.5mm.). Special award for the best film from the photographic point of view, G. H. W. Randell (16mm.).

Finchley paid a visit to the Dean Theatre,

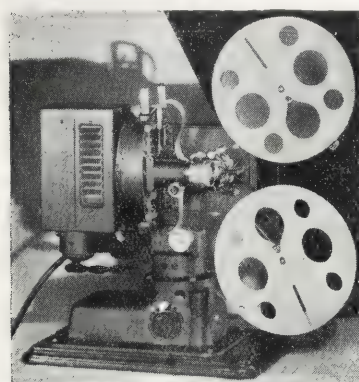
Blackheath (through courtesy of Blackheath F.C.) on Dec. 16th, when talks were shown. "Sporting Life" (Bolton A.C.A.) and "Inward Bound" (Met.-Vickers A.C.S.) were shown on Jan. 7th. The latter members consider to be one of the finest examples of local life films they have seen.

Hitchin A.C.C.

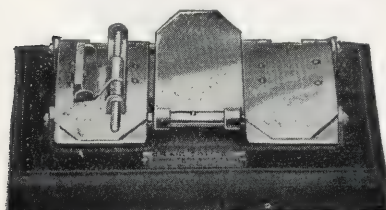
Hon. Sec.: H. G. Green, 27, Verulam Road, Hitchin, Herts. On Jan. 4th some of the members paid a visit to the B.I.P. studios at Elstree and saw some impressive scenes being shot from "Abdul Hamid" and "Drake." "All Is Not Gold," (Brondesbury C.S. production) and "Clue of the New Pin" were shown at the Church House on Jan. 29th. Messrs. Pathescope are to give a demonstration of their talkie projector shortly and on Feb. 26th the whole society will visit the B.I.F. studios at Welwyn. The club's next production is to be "Jim the Picklock," written by Harold Green. A whist drive is to be held soon to raise funds for equipping the newly acquired studios. Membership has slightly increased, but there is room for more enthusiasts.

Hyde C.S.

Hon. Sec.: J. S. Fitton, A.M.I.R.E., 32, Copeland Street, Hyde. A successful dance was held on Jan. 26th and two projection nights, at one of which the Mayor (the society's president) was present, proved very popular. Sets are now being made for "The Escape" and rehearsals are in full swing. More and more members have recently purchased their own apparatus and quite a few are prepared now to provide a programme when required.



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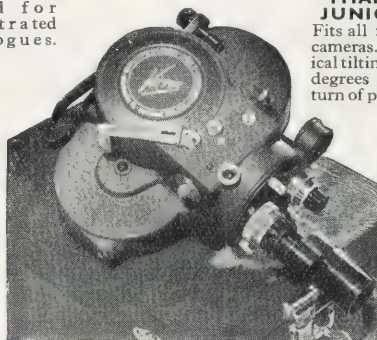


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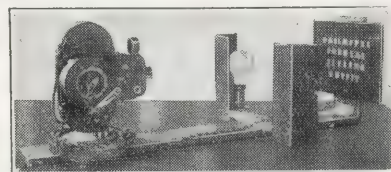
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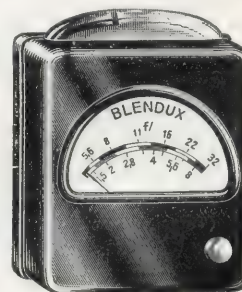
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Ilford A.C.S.

Hon. Sec.: A. D. Taylor, 9, Middleton Gardens, Ilford. A meeting and film show was held on Jan. 10th. Among the films shown were a talkie, "A Visit to the Dentist," "A Day on the Clyde" (Scottish Travel Association), "Daylight and Night" (G.P.O. Library) and holiday films by two members. The films were projected by Mr. C. Fer, of Messrs. Cinex Ltd., who gave a short talk on the apparatus he had used, and prophesied a great advance in the efficiency of amateur cine equipment and a lowering of cost. There was a large attendance.

Kodak Works Photographic Society—Cine Section

Hon. Sec.: R. E. Owen, Kodak Ltd., Wealdstone, Middx. Although the cine section of the K.W.P.S. has been in active existence for some three years, these notes may, we believe, be said to constitute its first public bow, the reason being perhaps that as they are a "Works" society, their membership is not open to the public. "But, after all," they write, "we share the same trials and tribulations as beset our brother clubs and strive after the same ends; therefore, we would like to record our doings by the side of those others which we read, each month, with interest."

During the summer months there were fortnightly projection meetings at which their own regular news reel and library films were shown. Their new production is based on a scenario by Mr. Hentall and is now being produced under his direction.

As the parent body is now holding weekly

CLUB NEWS

(Continued from previous page)

meetings, their own are held once a month, and to these anyone interested in cinematography is heartily welcomed. At the last one, "Foiled," (Doncaster Club production) was shown to an audience of 70. "In the future we hope to borrow more of the amateur clubs' films, and to see ours in circulation, gathering opinions and criticisms perhaps less prejudiced than are possible to those who helped to produce them."

London A.F.C.

Hon. Sec.: Miss M. Jasper, 42, Fentiman Road, S.W.8. The club's two films, "Where's George?" (16mm.) and "Swains and Swine" (9.5mm.) are now completed and will be shown at the dance at Victory House, Leicester Square on Feb. 28th. The ending of "Where's George?" is not, it is felt, entirely satisfactory and since the club has been unable to hit on an alternative ending, a small competition is being instituted. Entry forms on which further ideas may be written will be available whenever the film is shown. "Swains and Swine" is to be entered in a friendly competition with Brondesbury's "Two Candles" on March 15, 16 and 17. Enquiries for exchange of films should be addressed to Miss E. H. Lonsdale, 123, Clifford Gardens, S.W.10. When films are loaned to them the society will reciprocate with their own films, free of cost. Where

no films are available for the society's use, postage is required both ways.

Mayross Cine Circle

Leader: S. G. Finch, 60, Dalling Road, London, W.6. Professional and amateur sub-standard films have recently been shown and there have also been discussions on home-made apparatus, in which cameraman A. Cotes has taken a leading part. Plans for the first production are in hand. New members will be welcomed.

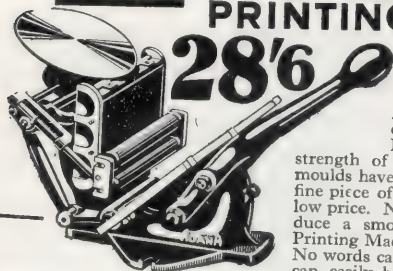
Northampton F.S.

Hon. Sec.: Miss P. Pickersgill, 192, Abington Avenue, Northampton. Three films by Mr. W. J. Bassett-Lowke: "Model Railways," "Cruising in the Mediterranean," and "Norwegian Fiords" were shown by him to the society on Jan. 26th. The programme included, among other productions, two prize-winning films from the recent I.A.C. Competition. A musical accompaniment was provided. It is hoped to start producing films shortly.

Palmers Green and District Amateur Film Producing Society

Hon. Sec.: H. J. Ganderson, 21, Hoffers Road, N.21. The society has now commenced work on their first production, a drama of unemployment. The film, mostly interiors, will be shot almost entirely in the studio. R. Voller, who won the 16mm. prize in our "Week-End" Competition, will be responsible for the photography. The first projection night was held on Jan. 15th. There are vacancies for a few more members and visitors are welcomed at the studio at Newnham Road, N.22 on Tuesday evenings after 8.30 p.m.

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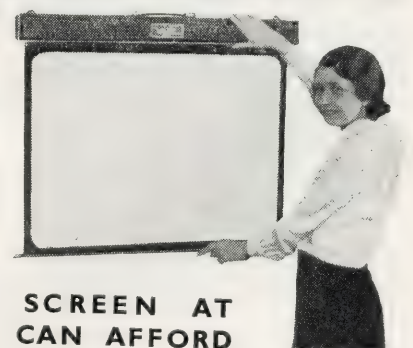
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GERard 2202.



Proscenium A.C.S.

Hon. Sec.: Miss A. Mitchell, 20, Clonmel Road, S.W.6. This society was formed in December. It has a fully appointed projection theatre and a large basement has been secured for conversion into a studio. A visit was paid to the Brondesbury C.S. on Jan. 15th. The scenario for the first film is in preparation and shooting will begin as soon as the studio is completed. Interested readers in the Fulham and Hammersmith district should communicate with the secretary.

Rayners' Lane C.S.

88, Alexandra Avenue, Rayners' Lane. This society has been re-organised on the lines of a small group or circle and monthly shows are to be given to members and friends. Work has been started on three films: the history of Harrow, a local newsreel and a film of London at night. Meetings every Tuesday at 8.15 at the above address, to which all are welcome.

Salford C.S.

Hon. Sec.: K.W. Kenyon, 10, Seedley Terrace, Pendleton, Salford, 6. A public show of the society's latest production, "Easy Come," will be given in Holy Angels' Parish Hall, Acresfield Road, Irlams o'the Height, on Feb. 18 and 19, at 7.30 p.m. A show will also be given in March in aid of the Salford Royal Hospital. The first number of the S.C.S. Bulletin, a modest magazine intended to serve as a 'notice board' to members, was published in January, forty copies being issued. A special number is being prepared for the public show.

The society will continue to produce photoplays, it having been decided that documentary films should be the work of individual members or groups. The next production will be on 9.5mm. "Easy Come" is not available for other societies until next winter, but applications for it should be made as soon as possible.

Seall F.S.

Hon. Sec.: J. Gordon, "Bordersmead," Loughton, Essex. Work on the scenario of "All that Glitters," is proceeding. It has been written by Norman Carr, who will direct; camera: J. Gordon. It deals "with the old, old story of a country maid and two lovers." It is hoped to begin production about the middle of March. The scenario was submitted to us for criticism.

Shirley Cine Circle

Leader: Norman Edwards, "Eastleigh," 48, Bennett's Way, Shirley, Surrey. This is a group of enthusiasts who meet every week to discuss various aspects of the hobby, to see each other's films, professional films and demonstration of apparatus. A lecture on Dufaycolor was recently given by Mr. G. H. Sewell, followed by a demonstration. A social evening to foster a friendly and sociable feeling among the amateur photographers and cinematographers of the district was held on Jan. 19th. There were talkies, games and dancing. On Jan. 23rd there was a debate on the merits and demerits of the various screens (silver, white, etc.)

South London P.S. (Cine Group)

Hon. Sec.: L. Warburton, 38, Chadwick Road, Peckham, S.E.15. At a recent public

show under the chairmanship of Viscount Borodale, "Brighter Camberwell Week," part of which was taken in the local theatre, a newsreel, "Potpourri," another club production, and shots from the group's thriller, "Fear," were shown. There was an audience of over 150 people, ten new members were enrolled and the leading local paper stated that the club's films were superior to the professional ones which preceded them. Thanks are due to Messrs. Cameras, Ltd., Cinex and Pathescope for their co-operation.

The group has linked up with the Lukan Players, local dramatic society, who will provide some of the cast and supervise the make-up for the next production, but both units will retain their independence. Work on a film of London has been started and the lady members are to make a film entirely on their own. There are 9.5mm and 16mm. sections in the group. Newsreels and interest pictures are to be made by the first, feature films by the second.

The recently acquired studio is now being fitted up. Visits are expected shortly from Miss Ishbel Macdonald, who will show some of her films and Miss Paddy Naismith, who appeared in "The Iron Duke." Applications for membership are welcomed.

Stockport & District C.C.

Hon. Sec.: S. Dent, 35, Neston Grove, Adswold, Stockport. A programme of amateur films, including productions loaned by the London and Finchley societies, was shown at the Friends' Meeting House on Jan. 23rd. A Dufaycolor film of Devon and Cornwall "charmed and mystified" the uninitiated among the audience, writes D. C.

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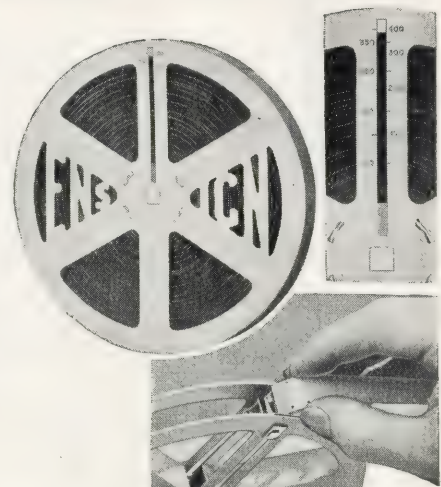
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Pearn, Press Secretary. Another show is being arranged for March at which it is hoped to present the premiere of the club's production, "The Fourth Dimension." There is room for more members.

Sutton & District Movie Makers

Hon. Sec.: D. F. Sheen, 32, Brighton Road, Sutton, Surrey. Mr. L. M. Froude, Council member of the I.A.C., gave a film show which included six of the prize-winning films in the 1934 I.A.C. Contest at his home on Jan. 22nd to club members. Conditioning of the club's new premises is now in full swing, the question of film production being deferred until the projection rooms have been fitted up.

Wallasey A.C.C.

Hon. Sec.: J. F. Broome, 31, Serpentine Road, Wallasey. Camera and lighting tests have now been concluded for a small comedy on 9.5mm., "The Bathroom Door." Producer: C. H. Leggett; camera: Miss E. Herian and J. F. Broome. It is hoped to finish the film by the end of March.

Whitehall C.S.

Hon. Sec.: O. Kordik, "Heatherbell," Copse Avenue, West Wickham, Kent. The society's venture in obtaining larger accommodation for their meetings on alternate Wednesdays at 5.45 in the Coffee Room at Somerset House, W.C.2. has proved successful, larger and more interesting meetings resulting. The third annual exhibition of members' films will be held on March 26 and 27 in the Upper Dining Room. Closing date for entries: March 13th.

Two members were successful in the recent competition organised by the R.P.S. J. Chear was awarded a plaque for "Bird

CLUB NEWS

(Continued from previous page)

Studies," the best film in the amateur class and C. R. Stubbs' film, "Mainly Boats," a certificate of merit in the open class. Both films were on 9.5mm. stock.

Particularly attractive items in the new syllabus are "Ideas on Editing" by Basil Wright of the G.P.O. Film Unit, projection of the Ace Movies' film, "Driftwood," an evening with the Pathescope 17.5mm talkie projector and films by the London A.F.C.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. The first film evening of the 1935 series was held on Jan. 4th at the Lecture Hall. There was a large attendance, including the Mayor of Wimbledon, Lady Roney (vice-president) the Mayoress and Lady Fitch (vice-president). The programme included: "The Annual Cine Dance," "Face Value" (Bolton A.C.A.) "The Braemar Games" (lent by Viscount Dunedin), "Wild West Wimbledon" (club production), "Dregs of Desire" and "Campers with Cameras." The scenario of "Holy Smoke" has now been completed and the sets are being constructed. The production should be on the floor by the time this notice appears.

Wrexham Cine and Photographic Society

Hon. Sec.: T. P. Williams, 10, Earle Street, Wrexham. A projection night was

held on Jan. 11th. The society would be glad of the help and advice which older and more firmly established clubs can offer and also for the loan of films showing what others are doing.

FOR STILL AND CINE WORK.

We have received from Messrs. R. F. Hunter, of Celfix House, 51, Gray's Inn Road, London, W.C.1., a copy of their new brochure dealing with the Rolleiflex and Rolleicord cameras, which, as many movie-makers, particularly club members, will be aware, are admirable for "stills." It will be sent post free to any reader mentioning *Amateur Cine World*. With regard to the 6 x 6 Rolleiflex, it should be noted that the 1935 model is fitted with a Zeiss Tessar f/3.5 lens instead of f/3.8 and in new Rapid Compur Shutter, speeded to 1/500 sec. instead of 1/300 sec. There is no increase in price, however, which remains at £22 10s.

* * *

Messrs. Dickinson and Self, of 216, Earls Court, London, S.W.5, have submitted to us specimens of a new type of titling letter which they are placing on the market. Each letter is fitted with three pins for firm fixing. The letters are available in black, white and colour. A cork mat covered with black velvet on which to set up the titles is also supplied. This mat can be reversed and suitable backgrounds affixed either in the form of photographs or by coloured crayoning. A complete outfit, consisting of a fount of letters, background board, a set of crayons and all accessories costs 30/-.

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40, PARADISE ST., LIVERPOOL, I.

Cine Exposure Table for March

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; wood- land paths; close- ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or veget- ation in the open; long (not distance) shots at zoos; parks; sports meetings; etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			SUBJECTS Promenades; light monuments and fountains, quayside; open country scenes; air- craft "taking off"; track motor racing; open scenes at race- courses, sports meet- ings, parks, country zoos, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moor- land (middle dis- tance); aerial views (at low altitudes) of towns			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes)		
	f/			f/			f/			f/			f/			f/		
LIGHTING	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	3	4	4.5	4	5	5.6	5.6	6.3	8	6.3	8	9	7	9	10	8	10	11
Weak sunlight or bright diffused	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Diffused or slightly cloudy ..	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9
Dull	1.5	1.9	2.3	1.9	2.3	2.8	2.8	3.5	4.5	3	4	5	3.5	4.5	5.6	4.5	5.6	7
Gloomy, or very dull	—	1.5	1.9	1.5	1.9	2.3	2	2.8	3.5	2.3	2.8	3.5	2.8	3.5	4.5	3.5	4.5	5.6

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A Gevaert Ortho Reversal and Negative
Kodak Pan-Reversal (16mm. and 8mm.)
Pathe R.O.F. and Negative
Selo Ortho. Negative

Group B Agfa Ortho Reversal
Agfa Pan-Reversal
Agfa Pan. Negative

Group C Agfa Novopan Reversal
Kodak Super-sensitive Pan Reversal
Selo Hyper-sensitive Pan Negative
Gevaert Pan-Reversal
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/3.5

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m., and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead

central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

Notes and News

A projection room which, it is claimed, is the finest in the North, is one of the interesting features of the premises of the Midland Cine Service, of Midland Buildings, Shipley, Yorks. The firm also run another projection theatre and there are eight rooms exclusively devoted to amateur cinematography. Services which they maintain include processing, editing, titling and film rejuvenation. A photograph of a part of one of the projection rooms appears on page 572.

THE MILLER CINE CAMERA

With reference to our new series of articles on titling, it should be noted that all Miller cine cameras (f/1.5 and f/3.5) are fitted with lenses of 20 mm. focal length.

CINE SALE

The annual sale held by the Camera Co., 320, Vauxhall Bridge Road, S.W.1. is now in progress. There are many bargains for the cine enthusiast, some of them being listed in the Camera Company's advertisement in this issue.

BOLEX DA CONVERSION

We learn that the cost of conversion of the Bolex DA projector is £5 10s. without the lamp, and not including the lamp, as we were previously informed and as was announced last month.

CHANGE OF ADDRESS

The Film Editorial Service, which has done (and is doing) some very good work for *Amateur Cine World* readers has removed to 94, Wardour Street, London, W.1.

NEW PREMISES

Dollond & Aitchison. Stock, Exchange branch removes to larger premises at 1, Copthall Chambers, Throgmorton Street, London, E.C.2. on Feb. 25th. A feature of the new premises will be a miniature cine theatre in which demonstrations will be given daily.

G. B. Equipments, Ltd., have decided to adopt the trade name, "GeBescope" for their range of 16mm. S.O.F. equipment.

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LETTERS to the EDITOR

To the Editor, "Amateur Cine World"

Sir,—Your remarks on an official list of club productions referred to in the Editorial in your issue of January, 1935, have been considered by our Committee. The benefits of such a list would be considerable. While it would probably be presumption on our part to attempt to discuss the benefits which would accrue to amateur clubs in general, as a new club of barely twelve months' standing we find:—

(a) that the most practical way of interesting potential members is to invite them to a projection night;

(b) that for this purpose the most influential film is that made by an amateur society;

(c) that at present it is an Herculean task to find those societies which are able and willing to lend or hire films to other clubs;

(d) that the study of amateur films is the only real method of keeping in touch with, and abreast of, developments in the art and practice of cinematography.

Consider our position. In a town of some 35,000 inhabitants we are pioneers of a new hobby. With the exception of the Perthshire Society of Natural Science (of which comparatively few people are aware) we are probably the only club in the district to have given a public exhibition of amateur films. In any case, any show by the Society referred to is usually of a technical nature.

The public here has literally no conception of what can be done by amateurs. There

are comparatively few owners of cameras or projectors in the district and, indeed, some of them are innocent of all ideas of clubs or

the use of a certain church hall as a club room) thoughts of those films privately exhibited by certain societies and occasionally referred to in delicate phrases by the daily press as indecent and/or immoral and *contra bonos mores*. (Frankly, the official interviewed was the personification of ill-concealed suspicion).

One projection night is, of course, not sufficient for the purpose of interesting potential members. Everyone is not free on one particular evening; others may wish to attend more than one before joining the club. To be really effective a series of projection nights, as well advertised as possible, must be given. An adequate supply of films is therefore necessary and as a new club without productions of our own, we must rely on borrowing or hiring from other clubs.

To allow for effective



for that matter, even of the hire services, etc., available. To broach the subject of amateur cinematography is as a rule to conjure up, on the one hand, memories of the toy projectors of 20 years ago, or, on the other hand (as evidenced when I applied for

Viscount Dunedin (left) presents Mr. Alfred Hitchcock with the I.A.C. medal for his film, "The Man Who Knew Too Much." The medal is illustrated on page 536.

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tive advertising, arrangements must, of course, be made well in advance.

There is only one method of tracing available films and that is to write to every club mentioned in your and other periodicals, inquiring for available films. The time and, indeed, to a small club, the expense of this method is considerable, and we have a decided objection to spending such a great part of our time writing begging letters.

The effect of asking, in club reports published, say, in your magazine, that other clubs should communicate if they have films to hire is, in our experience, nil. The result of writing clubs seems to be that approximately 50 per cent. reply. Those that reply are indeed courteous and ready

Cine Camera Design

Sir,—Is the design of the modern cine-camera behind the times? And will the conservatism shown by the makers in its construction make the hobby lose its attraction for the serious worker? The time is ripe for a few pertinent remarks.

Nearly every month a new cine-camera appears on the market distinguished from its predecessors only by the multiplicity of its gadgets. Yet, in spite of this, out-of-frame and out-of-focus movies are still only too common, and only one camera, the Cine-Nizo 16, embodies the device of focussing on the film by means of a prism and magnifying eye-piece. In these days of extreme



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and anxious to assist. We cannot say anything of those from whom we do not hear.

As your article states, an official list would be of value only if kept up to date. It has also to be remembered that there would be required not merely information of new films as completed but, perhaps, what is even more important, timely information of films withdrawn from circulation.

Experience of like lists in connection with other activities, together with our experience in connection with club reports, prompts my Committee to suggest that such a list would not be adequately supported. As an alternative it suggests that clubs be asked in making future club reports to state:—

1. What gauge of film is used;
 2. Whether they wish to borrow or hire films;
 3. Whether they wish to lend or hire films.
- The number of clubs following this suggestion would give some indication of the proportion likely to support an official list. It is suggested, further, that evidence of the proportion of clubs taking advantage of your pages for club reports would give some indication of the likely support or lack of it which might be expected for the project.

ALEXANDER C. MURRAY,
Drummoyne Cine Club of Perth. Hon. Sec.

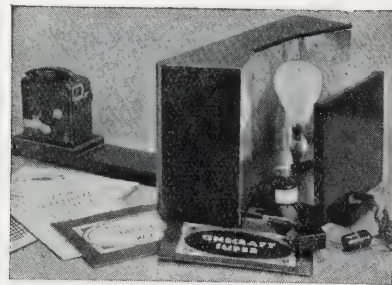
aperture and telephoto lenses, this is the only definite and simple means of "getting what you see," and it has long been used by the professional cameraman who would not dream of using his direct vision viewfinder only. So-called visual focussing and parallax adjustment are a snare and delusion, and an admission of the shortcomings of the camera in this respect.

The professional can always be certain of obtaining a perfectly controlled fade by means of his variable shutter. The Cine Kodak Special, of course, has this feature, but it costs about £155, so the poor amateur must resort to makeshift arrangements like fading-glasses, the use of the iris diaphragm and so on.

The Lap-Dissolve.

That delightful aid to smooth and fluid continuity, the lap-dissolve, is practically debarred to the amateur because he has no means by which he can wind back his film immediately. Think of it! In this enlightened age, it is still necessary to fiddle about with the film in a dark room, usually finishing up by buckling the film round the sprockets and festooning it on the feed and take-up reels.

(Continued on next page)



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9 X 12 cm. or 4½ X 3½ in. Universal Pamos, revolving back, Carl Zeiss Series VIIa anastigmat lens, Compound shutter, 6 double plateholders, leather case, in good condition £22 10 0

3½ X 2½ Linhof, triple extension revolving back, Carl Zeiss f/4.5 Tessar lens, Compur shutter, Carl Zeiss Proxar and Distar lenses, 6 plate holders, F.P. holder, leather case, in good condition £17 12 6

4½ X 3½-in. N. & G. Ideal Sibyl, Ross f/4.5 Xpres lens, also 11-in. Ross f/5.5 Teleros Telephoto, 6 single plate-holders, F.P. holder, leather case. In good condition. List price £43. For £17 10 0

9 X 12 cm. Countess Tessco, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 3 plate-holders, F.P. holder, leather case £8 8 0

3½ X 2½ Ica Ideal, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 3 plate-holders, F.P. holder, leather case. In good condition £9 9 0

Leica Felix Enlarger, for P.C. enlargements from Leica size negatives. For £4 17 6

4½ X 3½-in. Tropical Reflex, Ross f/2.9 Xpres lens, 6 double book-form plate-holders, F.P. holder, leather case. List price £65. For £27 10 0

Praxidos Vertical Enlarger, with 6-cm. f/4.5 anastigmat lens, for 4 X 4 cm. (1½ X 1½-in.) or smaller negatives, gives 1½ to 8 times (linear) enlargements. Complete with condenser £5 12 6

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14-in. Dallon f/5.6 Telephoto Lens, suitable for 5 X 4 or postcard reflex. List price £17 For £10 0 0

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4.5 X 6 cm. N. & G. Baby Sibyl, Cooke f/4.5 anastigmat lens, 3 double plate-holders, leather case. Good condition £8 8 0

3½ X 2½ Zeiss Bebe, latest model, Carl Zeiss f/4.5 Tessar lens, D.A. Compur shutter, 6 plate holders, leather case. In brand new condition. List price £2-6s. For £11 17 6

16 mm. Victor Cine Camera, Turret Head, with 1 in. f/1.5, 1 in. f/3.5, 2 in. f/1.9 Dallmeyer Lenses, Matched View Finders, etc. Leather Case. List price £75 0s. 0d. For £45 0 0

16 mm. Victor Projector, Model 3, 250 Watt Lamp, Adjustable Resistance and Storage Case. List price £54 0s. 0d. For £39 0 0

16 mm. Bell & Howell "70" Camera, 16 and 8 speeds, 1 in. f/3.5 Cooke anastigmat lens. Leather case. Original price £50 0s. 0d. For £20 0 0

16 mm. Zeiss Kinamo, Carl Zeiss f/2.7 Tessar lens. Leather Case. List price £20 0s. 0d. For £9 12 6

SANDS HUNTER & CO. LTD.
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LONDON, W.C.2

Camera and Projector Design

(Continued from previous page)

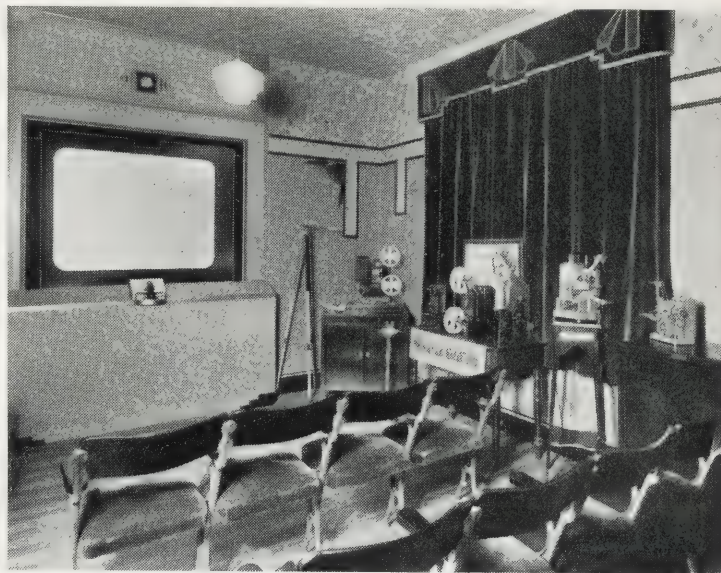
Panchromatic film has indeed made the ambitious amateur's lot a hard one in this respect. Admittedly, two well-known makes of camera have provision for re-winding about six inches, but only when hand-cranked, which, for general purposes, is quite impractical. Surely our engineers can evolve some kind of clutch arrangement so that the film can be wound back with the spring under tension.

We might even venture to suggest a tachometer or frame-counter, which would enable the perfect mix or lap-dissolve to be produced accurately and quickly (as used by our pro-

fessionals) for 16 mm. films. A full size cinema screen was used, and the illumination was indeed amazing. I suppose there was an audience of about 500. The modern incandescent lamp costs anything up to £2 to replace, whereas a few carbons cost a few shillings. *Verb sap!*

Optical framing and blowers for gate-cooling are the exception rather than the rule, and the cooling arrangements are in many instances totally inadequate.

In conclusion, these grouses might be leavened with a few words of appreciation for the motors and optical equipment, which



A corner of one of the demonstration theatres maintained by the Midland Cine Service, the progressive cine dealers of the North. The firm owns two theatres and there are two floors (eight rooms) devoted entirely to cine.

fessional brethren) with a minimum of fuss on the spot. In the opinion of many critics, the low technical standard of the average amateur film is, in a large way, due to the scarcity of the effects mentioned above. It would seem as if a conspiracy were afoot to make things as difficult as possible for the unfortunate amateur. Now then, you manufacturers, what about it? When can we scrap our fading-devices, matte-boxes and alignment gauges?

"Conservative Faults"

When one comes to consider projectors the same conservative faults are apparent. In the frantic search for lumens lamps of any wattage up to 1,000 are now used, as owing to the concentrated filament and high intensity required, 100 volts are the standard. This means that 7.5 or 10 amperes are taken from the mains, and as most house lines have only 5, it means either installing another meter or (illegally) backing up the fuses.

A good arc can be struck on 5 amperes, and as the combined arc and mangin mirror is the most intense light possible, it seems absurd to ignore its usefulness.

I remember a display of films by the old A.C.A. at a hall off Russell Square when an experimental projector with an arc-lamp was

seem to perform wonders under conditions far from ideal and never let us down.

NORMAN REID.

Sheen, S.W.14.

While Mr. Reid raises many pertinent points in his letter regarding the design of cine apparatus, he raises and answers the main part of his objections himself in his own first few paragraphs. He asks why there are not more instruments on the market with additional technical facilities and then, referring to one of the instruments that does give these facilities, says, "But it costs about £155 0 0."

So many of amateur cine critics forget that the manufacturers make apparatus because they are in business and not as a hobby, and that, therefore, they have to study business principles. The great majority of amateur cinematographers demand an instrument which is efficient without being complicated, reliable without being unduly expensive, and the main mass of amateur cinematographers are thoroughly satisfied that their requirements have been met by the carefully designed straightforward instruments which are already on the market.

Such instruments can be produced by semi-mass-production methods at an

R M

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Bell-Howell No. 70a 16mm. Filmo Focussing Cooke f/3.5, 8 and 16 frames per sec., spy glass finder, capacity 50ft. or 100ft., leather case, equal new, £19 19s.

Model C Kodascope, 16mm. Projector, motor drive, control, 100 watt lamp and adjustable resistance to 250 volts, equal new, £9 17s. 6d.

16mm. Cine Kodak B.B. Junior, f/1.9 lens, Spring drive, etc., capacity 50ft., new condition, £12 17s. 6d. Bell-Howell 16mm. Filmo Projector, Model 57, 200 watt lamp, 2in. lens, motor forward and reverse, still picture, automatic rewind, resistance to 220 volt. and travelling case, equal new, £22 10s.

9.5mm. Pathe Motocamera de Luxe, £10 10s. model, f/3.5 lens, leather case, new condition, £6 18s. 6d. Another do., do., with Kraus f/2.7 lens, £8 17s. 6d. Victor 16mm. Auto Cine Projector, ball-bearing motor, 3 speeds, Dallmeyer f/3.5 lens, telescopic finder, capacity 50ft. or 100ft., leather case, nice condition, £15 15s.

Model B Cine Kodak, f/3.5 lens, motor spring drive capacity 50 or 100ft., 16mm., equal new, £8 17s. 6d. Another do., do., with leather case, £9 17s. 6d. Another do., do., with f/6.5 lens, £4 18s. 6d. Pathe 9.5 Projector, improved model, double claw, objective, extra resistance, embodying ammeter up to 250 volts. New condition, £4 18s. 6d.

Bell-Howell 70a Filmo, 50ft. or 100ft., 16mm. motor drive, 8 and 16 frames per sec. Cooke lin. f/1.8 focussing. Kodacolor filter assembly, spy glass finder, leather case, new condition, £26 10s. Model C 16mm. Kodascope Projector, improved model, motor Clarostat control, 100 watt lamp, adjustable resistance up to 250 volt flex and plug extension, etc., and travelling case, unsoiled, £12 17s. 6d.

Ensign 9.5mm. Cine Motocamera, latest Model B, f/3.5 motor spring drive, footage indicator, direct finder, leather case and set of Hermagis supplementary lenses, unsoiled, £5 18s. 6d.

Ensign 16mm. 50 Silent 16 Projector, hand turn mechanism, claw take up arm, 400ft. spool, 50 volt lamp, variable resistance, 100 to 250 volt complete, unsoiled, £4 18s. 6d.

Model B Cine Kodak, f/1.9 focussing lens, interchangeable mount, capacity 50 or 100ft., motor drive, 2 finders and leather case, equal new, £17 17s. Pathe 9.5mm. Projector, latest pattern, 2-claw, objective condenser, lamp, motor drive, adjustable resistance, super-reel attachment and rewind, etc. New condition, £8 17s. 6d.

Ensign Auto Kinecam, 16mm., 100ft. or 50ft., f/2.6 Cooke Cinar lens, focussing, direct finder, Graphite packed motor, normal, half speed and slow motion in leather case, unsoiled, £11 17s. 6d.

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and Mansion House.

Gadgets and Brains

(Continued from opposite page)

economical cost. Automatic parallax devices and re-winds combined with de-clutching mechanism, frame-counters and similar attachments demand high precision workmanship preceded by long periods of test and experiment in order that a reliable mechanism may be designed and compressed within the small space available in the substandard movie camera, while at the same time such gadgets must not unduly increase the weight of the instrument or else it will bring down a storm of protest from many users. These preliminary experiments and tests and precision workmanship have to be paid for, and obviously the user who demands them is the person who has to pay for them. The advanced worker can obtain what he wants if he is prepared to pay for it.

Home Showing

When Mr. Reid talks of projectors he is again dealing with the few. How many people require the sort of projection that is indicated by him, using the 1,000-watt lamp or the small arc? The majority of projectors on the market are absolutely suitable for the conditions for which they were designed—showing in the home. If the advanced worker really needs arc lamps and very high power ones, again we would mention that he can get them—by paying for them. He does appear, however, to have omitted reference to what we consider is a really serious fault with many of these instruments, and that is the abnormal leakage of light from the lamp house which, reflected from the walls and ceiling of the room, is often sufficient to degrade the picture on the screen.

Mr. Reid says in his letter, "In the opinion of many critics, the low technical standard of the average amateur film is in a large way due to the scarcity of the effects mentioned above." The best answer to that is, strangely enough, provided by the professional world. Many producers of films say, "I cannot make a film unless I have this and that and the other in the way of equipment and dresses and sets and lighting." Alfred Hitchcock without this and that and the other, with a simple story and at a comparatively modest cost, has confounded all such principles by producing what is recognised to be the most outstanding British film of the year, and for which, incidentally, he has been awarded the Gold Medal of the Institute of Amateur Cinematographers. It is the man behind the gun who matters. Brains are much more important than gadgets.

EDITOR.

LIGHT CUT-OFF

Sir,—In your January number of *Amateur Cine World* appears an article on how to make a lens cap for a 200B projector, so that the light is cut off from the screen when the motor rewind is used.

To overcome this trouble on my own machine I wired into the electrical circuit two ordinary tumbler switches, purchased, incidentally, from the inevitable Woolworths and assembled the whole on a base board as shown in the accompanying sketch. On removing the bottom plate from underneath

(Continued on next page)

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Home Movie D.C. complete with resist.	£3 10 0
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Siemens Standard £60 model, shop soiled only	£24 5 0
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ditto Luxe f/3.5 perfect order	£25 0 0
ditto B. with f/2.8 Meyer Trioplan	£27 0 0
Ensign Autokinecam, 16mm. f/2.6 Cinar	£14 14 0
cost £18 18 0 shop soiled	£45 s. soiled
Ensign super Kinecam, cost £45 s. soiled	£23 0 0
Dallmeyer 4" telephoto f/4.5 for Ensign cost	£9 10 0,
Dallmeyer 2" telephoto f/1.9 cost	£11 3 0, price £28
Optimus No. 1. Lantern for standard slides	£2 5 0

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- 7/6 Sprockets for Constructors, 35mm., 16mm., 9mm., 7/6 each. Blue Print for making 9 or 16mm. Projector 10/-.
- 10/- Illustrascree Silver Fabric, 48" wide, 10/- per yard (any length cut, 48" wide).
- 10/- Variety of 100ft. 16mm. Travel and Comic Films for sale.
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- 14/- Mickey's Nightmare 16mm. Film, 100ft. as new. Big list enclosed.
- 15/- Rewinder for Standard Films. 9mm. or 16mm. type, 16/-.
- 17/- Standard 35mm. Projector, complete for all mains, complete with bulb
- 19/- Motors for A.C. or D.C. Mains, to drive any projector.
- 20/- Two-Part 9mm. Films in perfect condition, also big selection of 35mm. Complete New Titling Outfit, all accessories.
- 21/- Universal Motor with Speed Reduction, suitable for Pathe projector.
- 24/- Super Silver Screen, 60 x 48, with stretchers, as new.
- 28/- Powers Professional 35mm. Mechanism, suit talkies. Kalees 60/-
- 30/- One only, New Motor Drive, 9mm. camera fitted f/3.9 anas.
- 34/- 35mm. Projector, with automatic rewind and free non-flam. film.
- 35/- Talkie Screen, in case, with Celestion speaker incorporated.
- 38/- New 9mm. Double Claw Projector, suitable for all mains, A.C. or D.C.
- 44/- Silver Screen, heavily metallised surface, 72 x 60 in., slightly used.
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- 52/- Kid Projector, 9mm., fitted with super attachment.
- 55/- One only, 16mm. Motocamera, fitted f/3.5 lens. Cooke variable speeds
- 60/- 9mm. Projector, with Maltese Cross movement, novel design.
- 65/- Talkatone disc synchroniser attachment for 9, 16 or 35 mm. Projectors.
- 70/- Pathe Double-Claw Projector with auxiliary resistance, as new.
- 75/- Sound Head, with optical system, Ekco; another also at 60/-.
- 80/- 9mm. Projector, with 50 c.p. illuminant, brand new.
- 84/- Ensign Camera with f/2.6 cinar lens. Suitable for Spicer Dufay.
- 87/- Ensign 16mm. Projector, condition as new, motor drive.
- 90/- Pathe Projector, fitted for super reel and one free super film.
- 95/- Home Movie, Pathe, with dual resistance and motor drive.
- 99/- Standard 35mm. Camera, with f/3 lens, one-turn movement, brand new.
- £6 9mm. Projector, with super-reel fitment, brand new.
- £7 Film Printing Machine, latest Hollywood model.
- £8 Standard Projector, fitted with motor, suit school or club.
- £9 16mm. Super Projector, as new, suit small hall.
- £10

Always Available—Big selection of Projectors, Bulbs, Motors, Screens, Lanterns, Resistances, Dimmers, Spotlights, etc. Definitely not a shop, a warehouse packed with Cine equipment. No catalogue is available of bargains far too numerous to list. Therefore

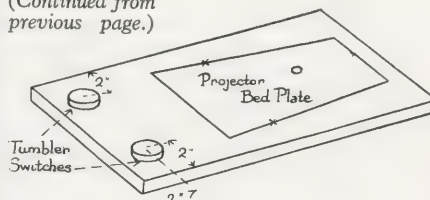
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Light Cut-Off Switches for 2/-

(Continued from
previous page.)



Sketch of upperside of baseboard.

the projector the wiring is exposed. On my own projector there was no surplus flex which could be pulled out, and soldering on new lengths to the existing wiring was a ticklish business.

The leads, for the motor and the lamp, to the two grouped terminals which are connected outside by the common bus-bar are disconnected and to each is soldered one end of about 18 inches of twin flex. The other loose lead at the same end of the two pieces of flex is reconnected to the corresponding terminal from which that lead had previously been separated. If now a tumbler switch is connected across the free ends of each of the two flex leads it can be readily seen that each circuit, lamp and motor, can be made and broken at will.

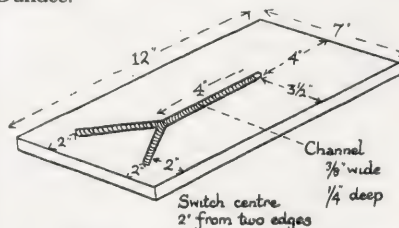
Next, a $\frac{1}{2}$ in. hole is drilled through both the fibre and metal cover at the intersection of the diagonals. Through this hole are passed the two flex leads to which the tumbler switches will later be attached, and then the cover can be screwed back into place.

Centres for Switches

The base board is of $\frac{1}{2}$ in. ply. The length of the base board is 12in. and the width 7in. A $\frac{1}{2}$ in. hole is cut in the board on the centre line and $\frac{1}{2}$ in. from one end. On the underside of the board the wood should be channelled out as shown in the sketch, to take the flex leads. The centres for the switches may be conveniently taken at 2in. from two adjacent sides as shown. The holes for the leads to the switches will have to be found for each individual case, taking the centres as shown.

After drilling these holes the switches are screwed into position. Finally the projector is screwed to the base board by means of the three holes in the bedplate, and the flex leads connected up to the switches. The whole outlay amounts to about two shillings, but the convenience in being able to control at will both the lamp and the motor is out of all proportion to the cost.

I am not clear on why Messrs. Pathescope did not wire switches into the 200B, but perhaps they have some reason for it. Invergowrie, H. STANLEY HODGSON. Dundee.



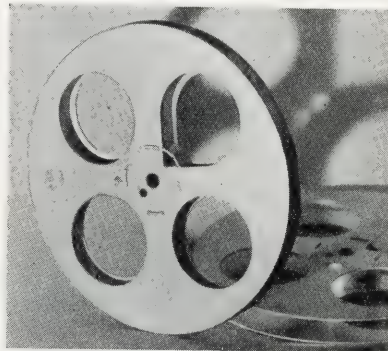
Sketch of underside of baseboard.

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- Pathe enlargers, cost 45/- each .. £1 0 0
- Pathe Titling Outfits, cost 21/- each .. £0 10 0
- Pathe Developing Outfits, cost 70/- each— Send for our Bargain List. .. £1 5 0

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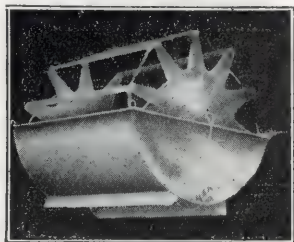
200B with Resistance, as new. List £16 12 0
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Home Movie, C. Motor. Super Attachment
G. Resistance .. at £6 19 6
Ensign 100 B Projector 16mm. List £17 10 0
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Zeiss, Super Lumen Projector, 16mm.
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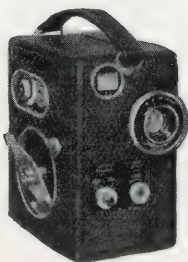


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Your Problems Solved

On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor, "Amateur Cine World," 4-8, Greville St., London, E.C.1. We would remind readers that the coupon on page iii. of cover must accompany each query. The coupon is available for one question only.

WIZARD TITLER

"I have just purchased a Wizard Super Titler and would be glad of the following information.

(1) What wattage light should be used in each holder provided? (2) If any extra lighting is needed, particularly with regard to the device for receding titles?"—D.C., Cheam.

1.—We recommend 1 Photoflood Lamp (4/- type) in each holder.

(2)—The above arrangement is ample for all straight effects, including approach and recede. Should a high relief effect be desired a 500 watt lamp (fitted with good reflector) should be used at one side only, first moving the lamp about to obtain the maximum deep shadow cast on the background from the metal letters.

The following information may also be useful:—

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Camera	Film Stock	Lens Aperture
	Pathe	
Pathe "De Luxe"	R.O.F.	f/3.5 (2.5 if fitted)
Pathe "Model B"	R.O.F.	f/3.5
For best possible results where f/3.5 only is available Pathe P.S.P. should be used.		
Dekko (f/1.9)	R.O.F.	f/2.8
Dekko (f/2.8 or	P.S.P.	f/3.5
3.5)		(2.8 if fitted)
Kodak B.B.	Pan	f/3.5
Junior		
" "	Super Pan	f/5.6
Kodak Model 'K'	Pan	f/3.5
" "	Super Pan	f/5.6
Ensign Kinacam	Pan	f/3.5
" "	Super Pan	f/5.6

PROJECTION LAMP

"Could you advise me as to projector lamp? Am using 7.5 volt lamp, consumption 8 amps. Is it too great a drain on a dry battery? What is the most economical source of battery supply and how much of an ampere is .8?"—S.C., Brixton, S.W.2.

Regarding the projection lamp, we do not advise the use of dry batteries, as under these conditions their efficiency is not high. Wet cells (accumulators) are preferable, and you can get these in a wide range of capacities. Capacities are indicated in ampere-hours, e.g., an 8 ampere-hour battery will give 8 amperes for one hour, or one ampere for eight hours. .8 amperes is just over three quarters of an ampere.

LIGHTING FOR TITLES

"I wish to do titling with a Cinecraft titler and a Pathe motocamera "B," but am in difficulties over lighting. I am restricted to a 25 volt plant. The largest lamps I have are 40 watts and I am wondering whether two of these, used in the titling outfit with the shade supplied, would give sufficient

(Continued on next page)

SALE

WARNING—Many of these items are unrepeatable—order at once and avoid disappointment.

Ensign Super Kinacam, Turret head model, variable speeds, 8-64, fitted with 1" f/2.8 Cinar Anast., 20 mm., f/1.5 Dallmeyer speed, 2" f/1.9 Dallmeyer Kino, de luxe leather case, as new, very latest model, fitted with additional viewfinder at side, list price £64 13s. .. £39 15 0
Ensign 300-B Projector, 300-watt lamp, complete in case, brand new condition, list £29 10s. .. £18 19 6

Kodascope Model "C", electric motor drive, Clarostat speed control, latest type gate, list £18 18s. .. £7 18 6

Ensign "180" Projector, complete with resistance for all voltages, list £28 10s., £11 17 6
Pathescope Motocamera De Luxe Krauss, f/2.7 anast., latest model, new condition, list £15 0s. 0d. .. £5 19 6

Motocamera De Luxe, f/2.7 Zeiss Tessar, perfect condition, list £21 .. £7 19 6
Zeiss Ikon 16 mm. Projector, 1 1/2" and 2" projection lenses, resistance for all voltages, separate gear rewinder, De Luxe case, list £26 15s. .. £6 19 6

Cinephot Exposure Meter, in leather case, list 33/- .. £0 14 6

Pathescope Supplementary Lens Outfits, suitable for all types of Motor-cameras, list 21/- .. £0 10 6

De Luxe Aluminium Humidor Cans, (made by Cinecraft), to hold 300 ft. super reels, list price 2/6 each, to clear 7/- for six, or 12/- per dozen.

Pathescope "Kid" Projector, complete with resistance for all voltages, list 55/- .. £1 19 6

Kodatox Hand-Drive Cine Projector, list £3 3s. .. £0 19 6
Kodatox Motor-Drive Cine Projector, list £5 17s. 6d. .. £1 19 6

Coronet Cine Camera, f/3.9 anast., spring motor drive, brand new and guaranteed, list £3 5s. .. To clear .. £1 17 6

Agfa Movex Cine Camera, f/3.5 anast., De Luxe case, as new, list £20 .. £4 19 6

Dekko Cine Camera, f/3.5 Cooke Anast., list £6 6s. .. £4 18 6

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9.5 Camera, motor action, required. Must be cheap. Edwards, 84, Greencroft Road, Heston, Middlesex.

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Replies from Our Experts

(Continued from previous page)

light with an aperture of f/3.5 with Pathe R.O.F. It is quite impossible to obtain much more than this wattage from a light socket in a 5 amp. circuit with a voltage of 25."—G.L.M., Little London.

The makers of the Cinecraft Titling Outfit recommend that at f/3.5 two 100 watt pearl lamps be used in their reflector shade. This is the very minimum of light that is likely to give satisfactory results with Pathe R.O.F.

With a 5 amp. circuit on a 25 volt supply the maximum wattage you can use is 125w. Consequently, using the full 125 watts only two courses are open to you: either you must run your camera at half speed or, if that is not possible, you must use Pathe P.S.P. stock, which is more than twice the speed (to artificial light) of R.O.F.

From enquiries received from readers it would appear that many have found that even two 100 watt lamps are not sufficient for f/3.5 with ortho stock; but we hope soon to definitely establish what really is the minimum illumination permissible with various film stocks. Remember, the speed of some 9.5mm. cameras may be reduced by applying a braking action, with the finger, on the outside milled knob, where one is provided.

UNDER-EXPOSED FILM

"I have some under-exposed film. Is there any way in which this can be lightened?"—L.L., Birmingham.

The dense length of film can be improved by reduction. An appropriate solution is Farmer's reducer, being a few drops of a ten per cent. solution of Potassium Ferricyanide added to a 1-in-8 solution of Hypo until the combined mixture is a deep straw colour. This must be mixed immediately before use as it deteriorates on keeping. Well wash the film after use.

LATE NEWS

The R.C.A. sound camera which made its appearance in America in October, 1934, is to be marketed in this country. There is an opening in this camera directly below the view-finder and the operator speaks into this mouthpiece while filming, his voice being recorded acoustically on the film. This "News-Reel" camera, as it is called, can be converted into a Studio model with the aid of a microphone, amplifier and batteries. The last two are contained in two small cases which are hung on either side of the camera on the tripod.

Coincident with the introduction of the camera (which is quite simple to operate) R.C.A. are marketing a 16mm. projector. The price of the "News-Reel" camera is £130 and the Studio attachment is £90 extra. The projector will cost £175. Literature giving full particulars will shortly be available and can be obtained from R.C.A. Photophone, Ltd., Electra House, Victoria Embankment, London, W.C.2. Test reports of both instruments will be published in an early issue of *Amateur Cine World*.

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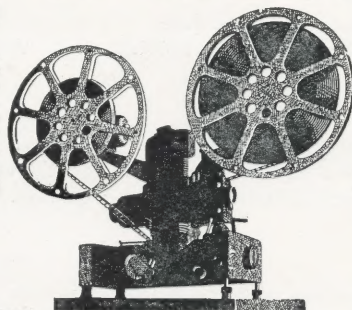
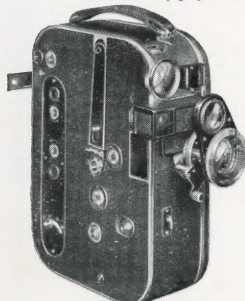
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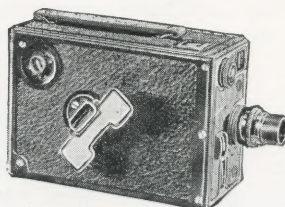
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